

THE ATHLETIC

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.



No. 2848.

SATURDAY, MAY 27, 1882.

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CARLYLE SOCIETY.—Usual Monthly Meeting, Bridge House Hotel, London Bridge, S.E.—FRIDAY, June 2nd, Eight P.M. Paper, by Dr. E. L. FISCHER, 'Annotations on "Sartor Resartus".' For cards of admission and particulars of Membership apply to the Secretary, C. O. GARDNER, 9, Duke-street, London Bridge, S.E.

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1947

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SATURDAY, MAY 27, 1882.

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LITERATURE

The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century. By Mrs. Oliphant. 3 vols. (Macmillan & Co.)

So gifted and graceful a writer as Mrs. Oliphant can hardly fail to command a large circle of readers whatever may be the subject upon which she exercises her facile pen. And certainly a book having a title so striking and so ambitious as 'The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century' (*sic*) would of itself arrest the attention of the literary critic. For what are the presumable pretensions of a book so named? Its subject is more important to the student of our literature than any other—the subject, that is, of the revival at the close of last century of natural language in poetry, and of a more momentous revival still, the revival of the romantic temper—that temper without which English poetry (as we have said on a former occasion) can scarcely hold an original place at all when challenged in a court of universal criticism. A book treating of such a period must, therefore, arouse no common attention, and can hardly fail to excite no common curiosity; for to deal adequately with it there is required in the writer a combination of gifts and of accomplishments such as is of necessity rare. There is required that delicacy and sensitiveness to poetic effects which belongs to the poetic temperament alone. There is required a thorough knowledge of the leading literatures of modern Europe, and of the dawn of naturalism and of the neo-romantic temper in these, and also a knowledge of the literatures of Greece and Rome, from which in part they sprang, and whose temper is, nevertheless, so strangely different. And, lastly, there is required a philosophic vision broad enough and piercing enough to enable the critic to apprehend those mysterious forces (the special subject of the student of philosophical history) which govern the growth of all civilizations—forces which operate as regularly almost and as inevitably almost as those great laws governing all the unconscious side of Nature upon which physical science has latterly been throwing such a flood of light. For assuredly we see something very like the

operation of a physical law in the yearning which societies in a certain stage of development, such as that of Europe in the eighteenth century, show to get as far away as possible from the natural man, not only in material affairs, such as dress and domestic arrangements and economies, but also in the fine arts and in intellectual methods, till, having passed that inevitable stage, each society suffers a reaction, and nature and art take the place of convention and artifice.

These are some, but only a few, of the gifts and accomplishments required for the production of a 'Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century.' No wonder, then, that such an undertaking has hitherto appalled the best literary critics of a time peculiarly rich in literary critics. Yet if versatility and what is called "variety of function" be required, then assuredly no one will challenge the claims of Mrs. Oliphant to be fitted for this task.

Mrs. Oliphant's versatility is, indeed, marvellous. Whatever her publishers desire—the best of domestic novels, or a history of Florence, or a life of Cervantes, or a sketch of the reign of George II., or a sensational romance, or a saintly biography, or a critical history of a literature, or a treatise on millinery—she is ready to produce a book, readable, sensible, and intelligent, full of bright generalizations upon social life, upon woman as a heroine and man as a villain or a lover. Nor is even this all. Mrs. Oliphant in her 'Story of the Seen and Unseen' shows as much knowledge of the spirit world, its economies and its municipal laws, as if her energies had never been exercised upon mere flesh and blood. She has moreover a light and airy way of settling things, mundane or supra-mundane, which makes literature, as it must make life, delightful in her company.

But a critical study of a literature is the work of a life, and Mrs. Oliphant has not had the time to add so much excellent work to the imaginative literature of her country and make a critical study of it too. Still she is a good if only a "general reader," and, as such, is aware that at the end of the eighteenth century a great change came over English poetry; and as a general reader who is at the same time a novelist of genius, she could not help being struck with a certain undefined significance attaching to that fact.

Had some authoritative critic of our literature stated what exactly that change was and when exactly it began to manifest itself, and had Mrs. Oliphant found time to read that statement, no one would have followed the discussion with more rapid intelligence, and no one would have been more ready to write upon it at once with grace and fluency. But, as we have said, English critics, though quite competent to deal with this subject, have as yet only played around it (for in England the timidity of the student is as wonderful as the courage of the *littérateur*); and consequently Mrs. Oliphant is obliged, at this most important part of her progress, to walk alone. No one will blame her, therefore, for jumping to the very natural, but very erroneous, conclusion, to which so many others have jumped, that the change in question was simply the change discussed by Wordsworth in his

famous preface, and by Coleridge in his comments thereon—the change of diction—the change of poetic methods; and, further, that it arose with Cowper, or if not with Cowper, with Burns. Now, the truth is that Wordsworth and Coleridge were too near the great changes in question, and themselves took too active a part in them, to hold the historical view of what the changes really were. Important as was the change in poetic methods which they so admirably discuss, important as was the revival of natural language which then set in, it was not nearly so important as that other revival which had begun earlier and of which it was the outcome—the revival of the romantic temper, even beneath the weight of eighteenth century diction, the first movement of which no one has yet been able to clearly and decisively point out, but which can certainly be traced through Chatterton, Macpherson, and the Percy Ballads.

A reaction against the poetic diction of Pope and his followers was inevitable. Not so, however, the triumphant overthrow of the bastard classicism and didactic materialism of the age of Louis XIV. This was not inevitable, unless, indeed, we go very deep into the philosophy of history, and find that it is materialism in literature which is ephemeral, immaterialism which is immortal.

In making much of Cowper's later poetry and contrasting it with the marvellous jargon of Hayley, Mrs. Oliphant is, of course, right, and says, indeed, exactly what has been said a thousand times before. But as no student of English poetry had told her that it is, when closely examined, in method only that the poetry of Cowper is different from the ratiocinative and unromantic poetry of Dryden and Pope and their followers, her knowledge does not enable her to see the fact for herself. Pope treated prose subjects in the ratiocinative, that is to say the prose, temper, but in a highly artificial diction, which people agreed to call "poetic." Cowper treated prose subjects, too—treated them in the same prose temper, but used natural language: a noble thing to do, no doubt; but this was only a part (and it was not the chief part) of the great work achieved by English poetry at the close of the eighteenth century. That period, to be sure, freed us from the poetic diction of Pope; but it gave us something far more precious still, freedom from the hard rhetorical materialism imported from France, and gave a new seeing to our eyes, which were opened once more to the mystery and the wonderfulness of the universe—the romance of man's destiny, his loves, his hates, his hopes, his fears, and his aspirations—revived, in short, the romantic temper in a nation which had exhibited two centuries before a national poetic impulse more vigorous than any that had appeared in Europe for many a day. For in this as in so many matters, while other countries have had the credit of taking the lead in the march of human thought, England, or rather the English race, has really been in the van. Just as Cromwell and Washington preceded and were perhaps the main cause of Mirabeau and Danton, so Chatterton, Coleridge, Shelley, Keats, and Byron preceded and were the cause of the romantic furore in

France which, later on, was decided by the great battle of Hernani. And if in these columns we may sometimes seem to be making too much of Coleridge and Scott as against Wordsworth on the one hand and Shelley on the other, it is because in studying the literature of any country the all-important thing to ask is, What was the beginning of any movement that has come to a great fruition? And assuredly the greatest literary movement that has occurred in later times was that which substituted for the didactic materialism of the eighteenth century the neo-romanticism of the nineteenth; and the leaders of this movement were Coleridge and Scott, however admirably they may have been followed by Byron, Shelley, and Keats. Not that Wordsworth was a stranger to the romantic temper. The magnificent image of Time and Death under the yew tree is worthy of any romantic poet that ever lived. Yet it cannot be said that he escaped, save at moments, from eighteenth century didactics, or that he was a spiritual writer in the sense that Coleridge, Blake, and Shelley are spiritual writers.

Now Mrs. Oliphant is so unconscious that this was the immense change affecting the essence of our poetical literature, and resulting in England in such work as that of Coleridge, Shelley, Keats, and Byron, and in Germany in such work as that of Goethe, Schiller, Novalis, Ludwig Tieck, F. Schlegel, and others, that she writes a history of the English literature of that time without discussing the romantic movement, and evidently thinks that the great literary revolution of the end of the eighteenth century was merely a revolution of artistic methods initiated by Cowper and completed by Wordsworth. She has, however, produced a readable and even a fascinating book. Few mere critical students could have vitalized their portraits in the way that hers are vitalized, and her bright insight into character and her knowledge of human life are most refreshing in this department of literature. Her remarks upon the insidious growth of Cowper's selfishness are beyond all praise. It is mainly a lack of knowledge of literature which this book shows. Her remarks upon the novelists are good, because there her knowledge is adequate; it is in the matter of poetry that her knowledge is far from thorough. It is no pedantry to say that there are certain small mistakes in allusion and quotation which, though trifling in themselves, will show whether or not a clever writer is working upon familiar first-hand knowledge. Such a mistake, for instance, as calling Keats's 'Ode on a Grecian Urn' his 'Ode on a Greek Vase,' and such a misprint as occurs in her quotation from the same poet's sonnet 'On first Looking into Chapman's Homer,' are certainly slight enough; but the genuine lover of poetry, to whom both ode and sonnet have become a part of his life, could not have made these slight mistakes. Indeed, Mrs. Oliphant's criticism of both Shelley and Keats is so conventional that one wonders that she should have had the temerity to retail it once more.

Speaking of Keats, for instance, she says:—

"His poems, though they have held their ground from that time to this, are more preludes and overtures in poetry than anything else, and he had little time to show what man-

hood was in him, and had not that command of money and leisure which enabled his contemporaries to emancipate themselves from the ordinary bonds of life. Byron was a ruined peer, and Shelley a rich man's prodigal son; but even the poverty of wealth is better than the well-to-do-ness of the humble, and confers a certain fine superiority to fate."

This last remark about the difference between the poverty of the privileged classes and the poverty of the unprivileged is, of course, admirable as a philosophical generalization upon English society. But what Mrs. Oliphant says about Keats's poetry consisting of preludes and overtures, she says not because she has any opinion upon such a subject, but because other writers have said the same thing, and because it certainly does seem the proper thing to say of a poet who undoubtedly died at twenty-five and was undoubtedly poor. The truth is, however—and perhaps not a single poetical student would deny it—that as regards perfection and excellence of workmanship, as regards masterful ease and grace of style, Keats's odes are superior to the best work of his contemporaries. Not even Coleridge's 'Kubla Khan' is so absolutely flawless, being disfigured by a Cockney rhyme; while to suggest the inference that Byron was, on account of his superior worldly position, able to produce work more perfect than Keats's 'Ode on a Grecian Urn'—Byron who never, perhaps, wrote twenty consecutive faultless lines in his life—is to show a lack of critical insight which even unacquaintance with the poetry criticized does not excuse. Nor is Mrs. Oliphant's lack of the true critical gift less conspicuous in many other parts of the volumes. What she says about Wolfe's lines on 'The Burial of Sir John Moore' is good. She admires this noble elegy, as who does not? And if the metrical movement of Wolfe's poem had only been as much his own as are the sentiments, thoughts, and emotions, we must, perhaps, have placed it at the head of all English elegies. Yet in an elegy the metrical music as well as the substance must be original if the poem is to claim transcendent excellence. The metrical music, however, of Wolfe's poem is that of his countryman Tom Moore, whom as an Irishman he admired. But no critic had pointed it out, nor does Mrs. Oliphant perceive it, although she quotes one of Moore's poems in her remarks upon Moore where the familiar movement occurs:—

He had lived for his love, for his country he died,
They were all that to life had entwined him,
Nor soon shall the tears of his country be dried,
Nor long shall his love stay behind him.

Oh! make her a grave where the sunbeams rest,
When they promise a glorious morrow,
They'll shine o'er her sleep, like a smile from the West,

From her own lov'd island of sorrow.

Even of those writers whom she does appear to have read her knowledge seems to be merely that of the general reader, while her insight is equally uncertain. Speaking of Coleridge's 'Christabel,' she says:—

"The easy strain, the facile verse, which Scott had so brilliantly, yet so simply, introduced, and which almost every poet of the age had used more or less, came to its apotheosis in this mystic and lovely spiritual romance."

This is as strange an inversion as we remember to have seen in criticism. Mrs.

Oliphant ought to have known that the apotheosis in this case came first; that Scott's friend Stoddart, having heard Coleridge recite 'Christabel,' and having, unluckily for Coleridge, a memory that retained everything, repeated the poem to Scott. Scott at once sat down and produced 'The Lay of the Last Minstrel,' which soon set every poet and every versifier from Byron downwards writing romantic stories in octosyllabics with anapaestic variations.

Had we space we might say a word about the intensely Scotch bias that pervades this work. That as a rule men of genius are in these islands born north of the Tweed; that in virtue of their nationality Prof. Wilson, Hogg, and Leyden were indubitably superior to Keats and Leigh Hunt—these seem to Mrs. Oliphant elementary truths which the historian of literature should take for granted, and on which there is no need to insist.

After all, however, our quarrel with this book is only that it is misnamed. There is nothing so fatal to a book as to bear a too pretentious name. A collection of biographical sketches after the method of Mr. William Rossetti's 'Lives of Famous Poets,' but without either his accuracy or his critical acuteness, seems a little absurd when labelled 'The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century.' Wherever the gifts of the domestic novelist come into play (as in the picture of Cowper and his surroundings) Mrs. Oliphant is most excellent; but then in a literary history of a period the biographical sketches are of secondary importance when set against the criticisms. Yet it cannot be denied that a literary history of England narrated from this point of view, and dealing with distinctions not so much of literary style as of the social position of the writers, has at least the charm of novelty. And perhaps it would be rash to affirm that such a book has no *raison d'être*. The taste for reading in these days is universal; and it must be borne in mind that between the absolutely illiterate classes and those who have the genuine taste for literature there has sprung up within the last half century a vast number of people who are able to take pleasure in books, and to whom the main facts of our literary history are not only interesting but new, while criticism such as Mrs. Oliphant's, though it is second-hand, is in the majority of cases sensible, temperate, and judicious. Moreover, the division of writers not according to their style and literary excellence, but according to the quarter of the town in which they reside and the amount of fashionable life they know, has a piquancy and freshness which no amount of critical ability could give.

Reminiscences, Ancestral, Anecdotal, and Historic. By Sir Bernard Burke, C.B., LL.D., Ulster King-of-Arms. (Longmans & Co.) *Collectanea Genealogica.* Vol. I. 1882. By Joseph Foster. (Privately printed.)

The title of Sir Bernard's little book sufficiently describes its contents. It treats discursively a number of genealogical questions that are interesting to a certain class of readers, but it is somewhat disappointing to find that the personal reminiscences which

Ulster here gives to the public are so few, and it is a pity that they are not more numerous. One of them, however, is worth quoting, as it affords a curious proof of how marvellously persistent some rivalries can be. Readers of 'The Fair Maid of Perth' will remember the sanguinary judicial battle that was fought in 1396 on the North Inch to decide whether Mackintosh of Mackintosh or Macpherson of Cluny had the better right to style himself chief of the clan Chattan. It would appear from the following anecdote that the feud has hardly yet died out. Sir Bernard Burke says that when he was preparing an edition of the 'Landed Gentry,' some twenty or thirty years ago, a gentleman called on him on the part of the then Mackintosh of Mackintosh to warn him that if he assigned the chieftainship of the clan Chattan to Cluny Macpherson he would be prosecuted for libel! "I beg, sir, to inform you," said the visitor,

"that the Mackintosh wad na surrender his rights tae ony man born, mickle less to Cluny Macpherson. Dinna trow it, sir, for the Mackintosh is as shure head o' clan Chattan as yer head, sir, is pairt o' yer ain body—an' the head mauna be pairted frae the stump, sir. A clan wi' an unlawfu' head wad be a livin' corpse, a perfect anowawly in natur. The Mackintosh canna pairt wi' his ain, and he winna pairt wi' 't! He'll defend it, sir, an' uphauld it, sir, wi'—wi'—wi' the claymore o' the law an' the durk o' justice!"

Not long after Sir Bernard had a visit from the agent or friend of Cluny Macpherson, who, though less poetical, was equally firm. He asserted that the claim of Mackintosh to be chief of the clan Chattan was "a muckle haver." "By my shooth [truth], sir," he proceeded,

"Clunie's claim to Mackintosh's is like a pund o' solid lead weighted against a pund o' feathers. He comes in place o' a' his forbins, sir, and as shure as he is Cluny, and Mackintosh is no clan Chattan, he is our lawfu' chief—that, ye see, is sartain. Tak cair, sir, for an' ye gie the honour tae the Mackintosh, Cluny will at the coorts pursue ye like a will o' wisp."

In this dilemma our author wisely assigned the chieftainship of the clan Chattan to neither of the hereditary enemies.

To the question, "What is meant by seize quarters?" Ulster thus replies:—

"The seize quarters indicate the sixteen ancestors from whom a person descends. To render the seize quarters complete, each of the sixteen ancestors must have been entitled to bear arms."

This explanation is inaccurate, as is clearly shown by the table that the author sets out immediately afterwards. It would be more correct to say that no one can boast of seize quarters unless he can prove the right to coat armour of every one of his ancestors for the last four generations—that is, of course, of thirty, and not only of sixteen, individuals—or the term may be shortly explained as indicating that a person is legitimately descended from all his great-great-grandparents, and that the latter were all entitled to armorial bearings.

It may surprise some people to learn on Ulster's authority that the Duke of Athole is entitled to upwards of one thousand quarterings on his shield of arms. The explanation of this startling number is that the marriage of any lady who is hereditarily an heiress (though she may be penniless

and may be one of many daughters of a younger son of a cadet branch of a noble or gentle house) transmits to all her descendants not only the paternal coat of her family, but also all the quarterings of all the heiresses from whom she is herself descended; so that a single marriage often entitles the persons descended from it to scores of quarterings. Sir Bernard Burke wisely says that it seems a pity that English heraldry should extend a right to quarterings to heiresses of all the younger branches instead of confining it to the heir-general of the family, who is in truth the real representative in blood.

The extensive undertaking of which Mr. Foster has issued the first instalment promises when completed to be of great assistance to historians as well as to all who are interested in genealogical research, and it especially deserves to meet with hearty encouragement and support from the working genealogists whose labours it will so materially lighten. Its value will be recognized at once by any one who glances at the alphabetical lists that fill the greater part of the present bulky volume; and Mr. Foster boasts, in his introduction and on his title-page, that he places at the disposal of his readers an invaluable array of facts, "which would require Briarëus his hundred hands, Argus his hundred eyes, and Nestor his century of years to marshal."

The chief contents of this volume are first instalments of—Lists of the members of the English, Scottish, and Irish Parliaments, taken from the Blue-Book lately issued, and annotated biographically and genealogically; a very extensive list of deaths and burials, prior to 1800, of the nobility and gentry of the United Kingdom, obtained by incorporating an obituary compiled (from Wood's 'Athenæ Oxonienses,' Le Neve's 'Fasti,' the *Historical* and *Annual* registers, and the *Gentleman's* and other magazines) by Sir William Musgrave with the Burial Register of Westminster Abbey so admirably edited a few years since by Col. Chester; a list of the marriages of the nobility and gentry from 1650 to 1880, compiled from the Westminster Abbey Register and from the collections of Miss Ada Gardner and Garter King-of-Arms; a list of the funeral certificates of the nobility and gentry of Ireland from 1607 to 1729, taken from the British Museum transcript of the official record at Dublin Castle, and carefully annotated; and, lastly, a list of the pedigrees in the Harleian and other manuscripts in the British Museum, founded on Sims's 'Index.' Besides these lists, which are for the most part compiled from printed sources, Mr. Foster promises his subscribers to print for the first time the registers of admissions to the Inns of Court, and as a commencement he issues a portion of the Gray's Inn register of admissions, alphabetically arranged and carefully annotated, together with a portion of the marriage register of Gray's Inn Chapel.

Such alphabetical lists as are mentioned above, though of the greatest value for occasional reference, are by no means light reading even for the most enthusiastic of genealogists; but in the miscellaneous "Collectanea" with which this volume opens will be found pedigrees of the late Lord Beaconsfield, the Poet Laureate, and others;

some interesting notes on the origin of Rachel, Lady Kingston, the mother-in-law of the duchess who was so conspicuous a personage a century ago; some severe strictures on the numerous and gross inaccuracies printed in the official return of the members who sat in the Irish House of Commons; and also a capital article on the Arklow Peerage by Mr. J. H. Round.

In the last-mentioned article the writer completely demolishes the claims of the Butlers to a peerage barony of Arklow, and he shows very clearly that the earldom of Ormond, which is vested in their family, must be held to date from 1537 instead of from 1328, as has generally been supposed. The latter point he clearly establishes from the words of an Act that was passed in the Irish Parliament in 1541, confirming the title to James, Earl of Ormond, and limiting it "to the heirs male of the body of Peter, Earl of Ormond, his father," to whom it was regranted in 1537, a few years after he had resigned it into the hands of the Crown in order that it might be conferred on Sir Thomas Boleyn, Viscount Rochford, who had married a daughter of the seventh earl. Mr. Round's destructive criticism of the claims of the Butlers to the barony of Arklow was provoked by Lord James Wandesford Butler, uncle of the present Marquis of Ormond, who published last summer a quasi-protest against the Crown having conferred on the Duke of Albany the title of Baron Arklow, which, as he alleged, had been vested in his family for more than seven hundred years; and so confident was the noble lord of the validity of his family's right to the peerage in question, that he wrote, parodying the motto of the De Coucis:—

I am no duke, nor prince, I know,

I am son of the twenty-fifth Lord of Arklow!

This strongly held illusion, which is now so cruelly destroyed, coupled with the trifling matter which called forth Mr. Round's interesting and conclusive paper, reminds one of Æsop's fable which teaches that our solid possessions may slip away from us if we foolishly grasp at their shadows.

Camoens: his Life and his Lusads. A Commentary by R. F. Burton. 2 vols. (Quaritch.)

THE penalty of a lady's displeasure is denounced against the rash writer who shall venture even to hint that there is any imperfection in Capt. Burton's *magnum opus*, adorned, as we are told (vol. ii. p. 725) it has been, by one of the most competent of living judges with "the ostrich feather of Thmei" (whatever that singular, though doubtless appropriate, decoration may be). It is, therefore, a fortunate thing for the conscientious reviewer that the second instalment contains so much that is praiseworthy; and that when he has said that its bulk might be advantageously reduced in a second edition he has said nearly all he need say in the way of censure. This, too, is a matter so obvious as not to require to be enforced with much emphasis. For, to say nothing about the eighteen pages at the close of the book—penned, in oblivion of Solomon's warning (Proverbs xxvii. 14), by the white hand that can give no offence—which have not been written for remote

generations, there is much in the body of the work which either need not have been said at all, or which could have been said in a briefer way. We have all heard of the epistle which closed with these words: "I have written you too long a letter, but I had not time to make it a shorter one." Many authors of the present day besides Capt. Burton appear to write under similar circumstances. As most readers are, like them, sufficiently occupied, authors should try to find the time to write concisely lest their public fail to find the leisure to peruse what they have written.

But the student of the Lusitanian Odyssey to whom time happens to be no object—let us say on a long voyage—will find what he requires for its elucidation in the two volumes before us, and may not think unamusing the less directly relevant matter which they contain. He will there read a good abridgment of Portuguese history, beginning with the legends believed in by Camoens and the annals from which he drew the long narration which Da Gama addresses to his royal host, and continuing through the reigns of the kings whom Gama and Camoens himself served to the fall of the last of them, Don Sebastian, on the fatal field of Alcacerquivir, and the absorption of Portugal for a season by the Spanish monarchy. He will see to what extent the poet allowed himself to improve on history while rehearsing such a tragedy as that which consigned the charms of Ignez de Castro to a premature, and for a while an obscure, grave; and learn with regret that the "Twelve of England" are somewhat mythical champions.

Yet more useful, however, will he find the geographical explanations. The narrative of Da Gama's great voyage, derived from the journal of an anonymous comrade and from early contemporary accounts, corrected and explained by the light of the writer's personal experience, is most valuable; as are also the chapters on the travels of Camoens in the nearer and the further East. Besides these two great sections there are Capt. Burton's characteristic and often useful* notes on the poem itself, his observations on translation in general, and his estimate of the merits of his own numerous precursors on the steep road up which he has toiled with such success.

But the first three chapters of the book, on the life and works of Camoens himself, form the portion which will most interest the general reader. Born about 1524 (the year of the death of his hero Vasco da Gama), and dying, at his birthplace Lisbon, fifty-five or fifty-six years later, Camoens spent a gay youth at the brilliant court of Portugal; a toilsome manhood amid wars and adventures abroad; the closing days of his life in poverty, if not absolute destitution, rendered sadder by the public misfortunes which he just lived long enough to see; and then died, not only in, but with, his fatherland. Four times banished, according to his own account—twice for the love of the Queen of Portugal's fair maid of honour

Caterina de Ataíde, once within his own country and once for three years to Ceuta, and then afterwards to the furthest East—Camoens spent in all about twenty years away from his own country. He endured several imprisonments, for offences which, however, did not dishonour him, and for debt, both at home and abroad. Shipwrecks, sea-fights, perilous expeditions, formed his qualification to write from personal experience

Of moving accidents by flood and field,
Of hair-breadth scapes i' the imminent deadly
breach;

while the years he passed in India and China
and his wanderings amid

the islands in glittering seas
Where fragrant forests perfume the breeze
fitted him to write

of antres vast and deserts idle,
Rough quarries, rocks, and hills whose heads touch
heaven.

And as he acquired this experimental knowledge he went on putting it to use, composing his famous epic in the intervals of business and conflict—at times, too, writing satires and sonnets, in one of which, written probably in 1558, he curses with Oriental hyperbole the hour of his birth. The news of his lady's death had reached him, and he had learnt that, even if he succeeded (as, in point of fact, he never did) in amassing a fortune, he could never now lay it, as he had hoped to do, at her feet. In due time home-sickness turned the exile's course once more towards Europe. He saw his dear native land again after seventeen years of absence; published his 'Lusiads' from the precious manuscript which was all he saved from one of his shipwrecks; projected another epic in honour of his king's African crusade, which he burned, scarcely begun, on the failure of that great expedition; fought not impossibly his last, as he had his first, fight near Tangier; mourned his sovereign's death and his country's ruin; and died, it is hoped, in his mother's arms, but otherwise so desolate that an eye-witness exclaims: "What grief to see so great a genius thus unfortunate! I saw him die in the hospital of Lisbon without a sheet with which to cover himself, after triumphing in the East Indies, and voyaging 5,500 leagues by sea."

Capt. Burton depicts his hero best in his interesting parallel between him and Cervantes, which we shall venture to abridge.

"Both," he says,

"were born Hidalgos of ancient and decaying families. Both show the *sangre azul*, whose signs are blue eyes and golden hair. Both, after the usual university course, began life as 'soldiers of fortune,' and both 'planted a lance in Africa.' Both were wounded in the wars; both were ridiculed instead of being admired and rewarded."

Camoens lost his right eye resisting Moorish pirates, and complains of his defect making him a subject of mirth to unladylike ladies.

"Both received for sole recompense petty official appointments, when they would have done credit to the highest. Both were repeatedly thrown into jail, for real cause of debt and on false charges of malversation. Camoens wrote sundry of his *chefs-d'œuvre* in prison at Goa and Mozambique; Cervantes issued part of his immortal romance when in durance vile. Both spent their last sad and obscure years in their native lands, enjoying little of the popularity heaped upon their memories. Both wrote pastorals, satires, dramas, a 'Labyrinth,' a 'Parnassus,'

and an epic. Both authors sang in the very presence of death: Cervantes after receiving extreme unction wrote the dedication of his *Persiles*, Camoens, shortly before expiring, the sonnet beginning with:—

Oh! quanto melhor he o supremo dia.

Both these great men found their country declining towards her fall. Both tried to arrest the course of fate, and both must have died labouring under a sore sense of failure. Both, after being the sport of misfortune, ended their chequered lives and literary careers in sadness and disappointments manifold. And to both 'Fortune was as kind after death as she had been unkind and cruel during life.'

Regarding the great poem which has made the name of Camoens immortal, Capt. Burton, despite the right he has acquired to judge it by his patient study and successful version, gives us rather too much of the favourable and unfavourable opinions of others and too little of his own. When at last he comes forward in his own person to defend his favourite author against the charge of exciting a smile by incongruous mixtures of Christian adventure with pagan beliefs, he is not content with vindicating the resuscitated pantheon of the Renaissance, and praising Camoens's "illumination of the cold grey tints of Christianity with the gay, glad lights of olden myth," but he goes on to depreciate the magicians of Ariosto and Tasso, to sneer at Spenser and Milton, and to revive a long-forgotten calumny against the latter, —the story of his perversion to Romanism. One can but wonder at Capt. Burton's taste if the words are the expression of serious conviction, or regret the hurry which has led to his so writing if they are not. When, however, he leaves this very debatable ground, his judgments are worth attending to; especially the following:—

"None can deny that this poem stereotyped the tongue in which it was written; and left to Portugal an eternal mould and model of form. None can be blind to the fact that it has taken a prime share not only in shaping popular character, but even in preserving national life..... To me the characteristic of the *Lusiads* is nationality tempered with that conscious personality which marked the Renaissance-Reformation age. The former is the quality which makes it adored at home..... The two, combined with the charm of incidents known to be facts, give the secret of its vitality and raise it to the rank of a 'monumental poem.' The nationality is intense and its effect upon national character is in proportion. 'The conqueror,' says a Portuguese, 'who shall ever attempt to subjugate our beloved country, must first tear in pieces every page of the immortal *Lusiads*.'..... The personality is as pronounced. The poem is a manner of biography. Composed at different times and in far distant places,..... it shows every phase of the writer's chequered career. It must owe many of its magistral descriptions, and its local colour to the circumstances of composition; to its having been conceived during storms off the Cape; to its having been born on the soldier's shield;..... to its baptism with the author's blood, and tears, and the bitter waters of shipwreck. It is the personality which gives the verse that true heroic ring so harmonious with the days when every Portuguese gentleman was a *Conquistador*,—those brave old days so soon to end. Having experienced in his own person the perils by sea and land, in fight and fray, hurricane and calm, which beset the great navigator and his successors, he could describe the scenes with that truth and distinctness which add such forceful and brilliant effects to historic fact..... He hardly ever trips in his treatment of Oriental matters: he is more exact than most authors of

* It is impossible to reckon among these wonderful notes (Canto vii. st. 5) upon the succession of the crown of Jerusalem, which would make an ignorant reader think that it had remained in abeyance from its rejection by Godfrey of Bouillon until it descended, an empty honour, on the head of René of Anjou. Capt. Burton should consult the annals of the Christian Kingdom of Jerusalem before his next edition, or else cancel this note altogether.

the present day.....His three great battles all differ in accidents; and all are described with the realism of Æschylus the soldier.....A poet of lesser calibre who would attempt so much realism, annalistic, legendary, and topographical, would fail and fail dismally. The warlike vein which threads the poem with a red line forms the element of terror, contrasting with the pity, the ineffably tender and passionate strain which breathes into inert matter the breath of life, the warmth of heart and the glow of humanity. But this is not all. The original device of mixing the East with the West, learned Orientalism with the lore of Europe, places the poem in a new and peculiar position. To the graphic and spirited touches of the soldier and sailor are added a splendour and a gorgeousness of tint unknown to the severer Epic schools."

And then, after enumerating the ten most generally admired episodes, Capt. Burton goes on to say:—

"Yet there are many, myself included, who prefer to their beauty and brilliancy the yearnings of an exiled genius, the pathetic sentiments and the passionate outbreaks of tenderness which come from the poet's great heart. What traveller can read without emotion the pathetic sorrow-fraught passage upon the death of Da Gama's sailors? The sentiment and sensibility are more realistic than the adieu of Æneas to lost Palinurus. What more touching than the delicacy with which the Siren-nymph foretells to Da Gama the terrible end of his son Christóvam? It is the 'Tu Marcellus eris' of the *Lusiads*."

These concluding words, as well as the quotation from Southey which follows them, point to the sonnets, in which this side of Camoens's genius found its fullest expression. The volumes contain two specimens of versions from them, one of which scarcely represents its original so well as does Mr. Aubertin's. Still both examples make the reader wish for more.

Text-Book to Kant. By J. H. Stirling, LL.D. (Edinburgh, Oliver & Boyd.)

Kant's Critique of Pure Reason. Translated by F. Max Müller. 2 vols. (Macmillan & Co.)

Kant and his English Critics. By J. Watson, M.A. (Glasgow, MacLehose.)

Kantian Ethics and the Ethics of Evolution. By J. G. Schurman, M.A. (Williams & Norgate.)

Kant. By W. Wallace. "Philosophical Classics." (Blackwood & Sons.)

From Kant to Hegel. By A. Seth. (Williams & Norgate.)

(Second Notice.)

The struggle of contemporary thought is between the followers of Kant and of Darwin, between the *Katheders-philosophen* and the scientific *philosophes*, as we ventured last week to call them. Hitherto both schools have moved along divergent paths and have not come in contact. The Kantians have in the main devoted themselves to criticism, the Darwinians to construction. But the time has arrived when they must change their tactics and thus trench upon one another's ground. After having earned the title of critical philosophers in a sense somewhat different from the original, the Kantians have now to offer their solution of the problems they have raised, and submit to the same process to which they have subjected so many systems. This new departure is displayed in Prof. Watson's book on 'Kant and his English Critics,' which shows the two schools in conflict.

Mr. Watson's book is a further contribution to the task of bringing Kant within the sphere of English thinking. It is a counterpart to Prof. Caird's exposition of Kant's system, without which, as Mr. Watson candidly owns, it would not have existed. Where Prof. Caird expounds, Mr. Watson defends and ably defends. He takes the earlier portions of the 'Kritik' (the same as those to which Dr. Stirling confines his 'Text-Book'), and discusses the criticisms that have been brought against each division in the order of Kant's argument. He has thus to rebut Mr. Balfour's strictures on the transcendental problem, Mr. H. Sidgwick's attack on the refutation of idealism, and Dr. Stirling's criticisms of the details of the *Analytic*. Besides this he discusses the late Mr. Lewes's view of the relations of psychology and "metempirics" in connexion with the critical statement, and much of the later portion of the book is taken up with a contrast between Mr. Spencer's and Kant's metaphysics of Nature. In connexion with the last topic he gives a valuable analysis of Kant's work on the metaphysics of Nature, and thus renders accessible to English students of the critical philosophy an important set of corollaries to the *Analytic*. This is the greater boon as it is probable that around this portion of Kant's work the speculative conflict will wage fiercest. Kant claims to have established a pure mathematic and an *a priori* physics as well as a pure metaphysics, and the last stands or falls with the former two. We have yet to hear what the trained physicists of the day—men of the calibre of the late Prof. Maxwell—have to say about Kant's intrusion into their domain. In this connexion it would have been as well if Prof. Watson had taken some notice of the discussion that went on in *Mind* between Profs. Helmholtz and Land about the relation of *n*-fold space to Kant's *Ästhetik*, even though these writers can scarcely be called "English critics." Most of the criticisms dealt with by Prof. Watson only treat of the outskirts of the Kantian position, and are shown by him to be due mainly to misunderstandings of the transcendental problem. But there yet remain questions to be dealt with by the new school which strike at the heart of their system; we have only space to refer to the dependence of the *Analytic* on the Aristotelian logic, the exact position of the imagination in its relation to knowledge, the precise relation of the transcendental theory of cognition to empirical psychology and especially to "unconscious cerebration," the essential teleology of the system in connexion with Darwinistic explanations of ends, and, above all, the exact scientific value of the Kantian *a priori* physics. It was the absurdities of the Hegelian *a priori* physics that more than anything else caused the downfall of Hegel in Germany; and though Kant was infinitely superior in his grasp of the mechanical philosophy of his day, it remains to be seen whether he sketched an *a priori* system of Nature which shall be valid for all time.

Besides stating his demurrers to the English criticisms of Kant, Prof. Watson has not been sparing of his own in the last two chapters of the book. And it is a predominant feature of the English Kantians that they all claim to have ad-

vanced beyond the standpoint of their master. This quality distinguishes them from the German Neo-Kantians like Lange, who merely reproduce Kant with modern improvements. Throughout Prof. Caird's exposition there runs an undercurrent of protest against certain of Kant's views; Dr. Stirling gives very broad hints in his 'Text-Book' that he regards Kant as being locked up in the vicious circle of his own ideas; Prof. Adamson's lectures on the old master continually point to further developments and corrections; and Prof. Watson joins them in recognizing the incompleteness of Kant's answer to his own question. If we might sum up their strivings beyond Kant, we might roughly say that they aim at bringing "things in themselves" within the sphere of human consciousness. From the first appearance of the 'Kritik' acute reasoners like Salomon Maimon pointed out the anomalous position of the *Ding-an-sich* in Kant's system, which appeared to be in a position well described as that of *otium cum dignitate*. The great triumvirate, Fichte, Schelling, and Hegel, tried in various ways to overcome these anomalies, and the English school are at one with them in their attempt, though it is too early to say if they have succeeded better. From this point of view we have the sharpest contrast with the evolutionists; for to the transcendentalists knowledge is nothing if not absolute; its relativity is essential for Mr. Herbert Spencer and his followers. The followers of Hegel cannot allow that there is aught in heaven or earth that is not dreamt of in their philosophy. Philosophy for them is nothing less than a rethinking of the thoughts which divine creative thinking has built into things. This is a bold task to set themselves, and, we fear, will only result in their weaving an ideal world which will exclude all reality. They might take to heart the words of one of George Eliot's characters: "Ideas are a sort of parliament, but there's a commonwealth outside, and a good deal of the commonwealth is working at change without knowing what the parliament is doing." It was some such thought as this which, judging from recent utterances, led the late Prof. Green to transpose Hegelianism by putting its problem outside in the every-day world of the common weal, and not within amid the parliament of absolute ideas. The Hegelian claim that we make the world must be left to fight its way against the opposite claim of evolution that the world makes us. As we have somewhat wandered from the book that has supplied our text, let us make amends by adding that Prof. Watson's work forms a valuable addition to the library of the English student of Kant.

Much of what has been said above applies in equal measure to Mr. Schurman's admirable essay on 'Kantian Ethics and the Ethics of Evolution.' From his title it is clear that he deals with the opposition of transcendentalism and evolutionism, and from his book we learn that in ethics he advances beyond his master. Mr. Schurman's complaint against the 'Data of Ethics' is practically that it does not deal with ethics at all. If the absolute is given up in moral science, it is impossible to do more than supply a hypothetical account of the origin of the moral faculty. If one will only allow what is, one

can never arrive at what *ought* to be. This is the gist of Mr. Schurman's criticism of the ethics of evolution, and it is doubtful whether it is met by Mr. Spencer's distinction of absolute and relative ethics. Turning back to our author's objections to the Kantian ethics, we find once more the position of the *Ding-an-sich* forming the distinction between Kant and the English Kantians or Hegelians. Kant had made the will phenomenally determined, but noumenally free. This anomaly Mr. Schurman seeks ingeniously to avoid, and as he makes the point succinctly we may put it in his own words:—

"If the mind legislates for nature and creates from its categories, intuitions, and feelings the world we know, is it not evident that the mind itself cannot be conditioned by the conditions it imposes on things?.....Causality is a relation of things, a thought-bond between two objects, but it has no meaning when applied to thought itself, by which things are made and constituted what they are."

These slight indications of the main lines of the essay must suffice to mark our appreciation of this thoughtful and suggestive little work.

Mr. Wallace's book on Kant's life and writings possesses many excellent qualities, but fails to be an adequate introduction to Kant as a philosophical classic. The first seven chapters deal with the philosopher's life much more fully than it had previously been told in England. The remaining seven chapters go over the vast field of Kant's writings, dealing with his earlier metaphysical essays, his speculations in physics, as well as with his mature system in the three 'Kritiken,' the last being dismissed in the concluding four chapters. Now it is clear that to introduce Kant to English readers the main problems of the 'Critique of Pure Reason' must be put in some detail before them, otherwise the knowledge received will be of the most superficial and inadequate character. Such detailed treatment was impossible in the two chapters devoted to this subject, and the book is so far a failure. But for those who know something of Kant the remaining parts of the expository portion will be of considerable interest, and to any reader the full account of the life of Kant cannot fail to be attractive. Like Dr. Stirling, Mr. Wallace has given an account of an ordinary day of Kant's life (pp. 38-41), though he has scarcely resuscitated the sage of Königsberg in the same vivid manner as his leader; what a light, *e.g.*, is thrown by Dr. Stirling's epithet "old-maidenish"! The account of the "ehrliche Kant" redeems Mr. Wallace's book from the point of view of the ordinary reader, and the student will find many valuable hints in the analysis of the minor writings. But of Kant's real position and importance in the history of thought as much might be learnt from Prof. Adamson's admirable monograph on Fichte as from this book, though specially devoted to the subject. Mr. Wallace has been misled by his desire to avoid treading on ground previously occupied by other English works on Kant. It is this well-trodden track that must be traversed by the beginner, and by avoiding it Mr. Wallace has lost his chance of being a useful guide.

If Mr. Wallace has failed by trying to do too much in a small space, *a fortiori* Mr.

Seth has been unsuccessful in giving a sketch of the development of German philosophy from Kant to Hegel, through Fichte and Schelling, in some ninety pages. For the untrained reader he is unintelligible through conciseness; to the expert he has nothing new to say. Thus his essay, which, like that of Mr. Schurman, is published by the Hibbert Trustees, fails to do anything more than show that he has read a good deal of modern German philosophy. The book likewise contains the "Religionsphilosophie" of both Kant and Hegel, and here Mr. Seth is somewhat less concise and his work of more value. Both essays display more promise for the future than present performance.

All the books which we have now passed in review remind us of a danger to which English thought is liable by this intrusion of foreign speculation. If Kantianism becomes dominant in our speculation, it will necessarily cause philosophic language to become technical to a barbarous degree. When it is remembered that its fundamental problem is couched in the form "How are synthetic *a priori* judgments possible?" it is easy to see that English philosophy cannot for the future be accessible to all and every one. Locke's gentlemanly style and Hume's limpid clearness will no longer suffice to treat of the problems of life, and, worse than all, philosophy will be in danger of getting into the hands of a clique of *doctrinaires* instead of taking its chance as hitherto in the market-place of life. This defect of language may cause it to lose its hold on life, as happened at a similar stage of development in Germany.

NOVELS OF THE WEEK.

Castle Warlock. By George Mac Donald. 3 vols. (Sampson Low & Co.)

Iris. By Mrs. Randolph. 3 vols. (Hurst & Blackett.)

Dora's Diamonds. By E. Noble. (Maxwell.)

THE purpose and style of Mr. Mac Donald's writings are so distinctly his own that there is little to be said about a book like 'Castle Warlock,' except that it is in his usual manner, and must prove either strongly attractive or strongly repulsive, according to the taste of the reader. There is the same pietistic element underlying the story; the same command of language, especially of the northern dialect of Scottish; the same unconventional relations between classes and sexes; the same sympathy with poverty, especially gentle poverty, and unfeigned dislike of the Philistinism of most of our modern life. A life of intense poverty, like that led by Cosmo and old Glenwarlock in their ancestral tower, which is on the son's part voluntary, and only endured because he cannot leave his father, will move a good many people to scorn besides the unamiable Lord Lick-my-loof. Cosmo's wooing, too, or rather the process by which his mind is finally made up between Lady Joan and Aggie, after his narrow escape from a third damsel whom he does not love, will provoke them, not altogether unjustly, to mirth. Cosmo is certainly a good deal of a "calf" as well as a saint and a poet, and is annoyingly obtuse in regard to the faithful Aggie. The descriptive portions of the story—the picture of the ancient

castle of the Warlocks, the surroundings of the old captain's story and the haunted chamber, the wild night on which the wicked Lord Mergwain dies, and the other storm in which Cosmo is so nearly lost—are worthy of comparison with the author's best work in this way. To North Britons, Grizzie, the old servant, will be delightful in her staunch partisanship, her homely tongue, and the supply of worldly wisdom with which she supplements the occasionally wandering wits of her strange brace of kindly masters. Especially good we find her conflict with Lord Lumbiggin about the right of way, and her apology for the faithful dog Covenant, which had endangered his lordship's legs: "It's the nature of dogs to tak scunners. They see far ben." On the whole, 'Castle Warlock' is an improvement on the last book of the author, and recalls in many respects his best productions.

Mrs. Randolph's tale sets us down to begin with in the midst of "founderies" and gaping pit-mouths, at the cathedral town of Bannerton in Coalshire, where the heroine and her half-sister Eve live with their widowed mother. Eve Pleydell, who is four years younger than her sister Iris, has been allowed by Mrs. Pleydell to live for eight years in London with the brother of her second husband; and when this Mr. William Pleydell becomes a fraudulent bankrupt and absconds from justice, his niece returns to her mother utterly spoiled in character, vain, frivolous, and selfish. Of course she brings trouble to her sister, and in the end is duly punished. A further, and it must be admitted a more original, romance is introduced by bringing back the fraudulent banker, who under another name, and with a marvellously effective disguise, woos and remarries his own wife. Mrs. Randolph is a painstaking and adventurous chronicler who will succeed in pleasing the majority of her readers; but, on the whole, 'Iris' is too much in the beaten track of fiction to take very high rank.

The publishers of 'Dora's Diamonds' deserve credit for the experiment of producing an original work in the style and at the price (two shillings) usually adopted for books which are sufficiently established to appear in "railway library" form. The printing, &c., is all that can be desired, and no doubt a number of people will buy the book instead of hiring it from a circulating library. As to the merits of the volume, the most that can be said is that the last stories contained in it are better than the first. Dora's own history is heavily weighted with sesquipedalian words and other tricks of manner which show the unpractised hand: a cabman "after five minutes' locomotion stops before a goldsmith's glittering emporium"; "Captain Forester successfully eludes intruding on Miss Otway's surprised and possibly displeased recognition of his proximity." Nor is the author more happy with proper names: "O'Dunshoughlan Castle" seems to us a *vox nihili*. But there is a certain amount of ease in the stories, and if the long words be eschewed in future, and the puns avoided, we hope to see some good work yet from the writer.

THEOLOGICAL BOOKS.

The Liturgical Poetry of Adam of St. Victor. With Translations into English in the Original Metres. By Digby S. Wrangham, M.A. 3 vols. (Kegan Paul, Trench & Co.)—Mr. Wrangham has taken his text of the Latin originals of these hymns from the edition published by Gautier about twenty years ago. Gautier did not revise the text critically, and admitted many hymns or sequences which were not written by Adam of St. Victor. In this he has been followed by Mr. Wrangham, who would have done well if he had taken the trouble to collate the sequences with copies of those which are to be found in mediæval manuscript service books, many of which are in the British Museum and Bodleian libraries. It is to be wished also that Mr. Wrangham had given his readers a longer preface, and some account of what sequences are, by whom and when introduced, and how, with very few exceptions, they have long fallen into disuse in the Catholic Church. A few pages to this effect would have much increased the interest in these hymns among the large majority of his readers, for there are not many people who know much about the subject. But we heartily thank Mr. Wrangham for what he has done. He has attempted a very hard task, and very fairly succeeded. He has not only supplied a reasonably correct version of the sequences, but, in spite of the great difficulties in his way, has given it in a very literal manner and in rhymes which are generally good, and often excellent, imitations of the original. It would be absurd to say that Mr. Wrangham has always managed to convey the exact sense of his author; but we have not observed a single example where he has failed because of want of labour, or because of a wish to introduce some new thought or illustration of his own. Sometimes, in his desire to be literal, his version touches on what seems to be almost grotesque and ridiculous, and we could have forgiven a less literal translation which had retained only the spirit and the meaning. This straining after too great exactness has involved also the admission of some objectionable and false rhymes. But, as we have already said, we gladly welcome Mr. Wrangham's book; it is good work of a good scholar, and of one who thoroughly sympathizes with his subject. It should be added that the three volumes are handsomely printed and a credit to the publishers.

Pauli Orosii Historiarum adversum Paganos Libri VII. Accedit ejusdem Liber Apologeticus. Recensuit et Commentario Critico instruxit Carolus Zangemeister. (Williams & Norgate.)—The historical work of Orosius has been repeatedly edited since the appearance of the *editio princeps* in 1471. The best-known edition is that of Havercamp in 1738. The writer was a Spanish presbyter, a zealous advocate of the orthodox Catholic Church, who seems to have been moved by St. Augustine to undertake the defence of Christianity from the point of view which prevailed in the West at the beginning of the fifth century. The object of the work is to show that as great calamities had happened in the Roman empire under the reign of paganism as under that of Christianity. The Latin is good and the style tolerably animated, but a tendency to exaggeration and superstitious credulity is visible throughout. In addition to the 'History' the volume before us contains his 'Liber Apologeticus' against the Pelagians, together with extracts from St. Augustine's writings 'De Natura et Gratia' against Pelagius. The Spanish presbyter was a very ardent opponent of the heretics who were active in his time, especially the Priscillianists and Pelagians. In this respect he was a true associate of St. Augustine and St. Jerome, from whom he learned not a little. But his spirit was not genuinely Christian, being harsh and bitter, such as, alas! breaks forth even in modern days from ecclesiastics bent upon crushing all

who differ materially from their opinions. Part of the interest attaching to the 'History against the Pagans' lies in the references to so many classical writers, especially to Livy, Suetonius, Florus, Justin, and Eutropius, not excluding Caesar, Virgil, and Sallust. The work also exhibits numerous passages of Scripture. The edition before us is the result of upwards of three years' labour continuously and diligently prosecuted. The best MSS., of which there are many, were collated, especially the Laurentian, which is as old as the seventh century; and their principal readings are carefully noted. The text is really critical, and the editor must be congratulated upon the excellence of his work upon it. In a preface of thirty-eight pages is given a statement of the sources which were employed and the manner in which they have been applied. The promised prolegomena have not appeared as yet. The value of the edition is greatly enhanced by five full indices, exhibiting the authors cited by Orosius, the writers he used, the critics who used him, names and things, and noteworthy words. The work bears ample evidence of critical accuracy, and will take its place at once as the standard edition of Orosius.

The ninth volume of the *Real-Encyclopædie für Protestantische Theologie und Kirche* contains several articles of much importance and interest. The evangelists Matthew and Mark come under review; but it cannot be said that they are satisfactorily treated. In biography Luther, Marcus Aurelius, and the Virgin Mary are well done; in Rabbinical literature Strack supplies excellent essays on the Massorah and Midrash; but the long article "Messiah" is not first rate. Kessler on Mani and Manicheans is at home in his favourite subject. On the whole, the volume is superior to most of its predecessors; and no theologian can consult it without profit.

Later Treatises of St. Athanasius. With Notes and an Appendix. (Parker & Co.)—This is another volume of the "Oxford Library of the Fathers of the Church," and the name of Dr. Bright, by whom the translation has been made, is alone a sufficient guarantee for its correctness. The subject of the volume is not one which can be rightly criticized in these columns, but we may say that the translation is to be praised for clearness and accuracy. But students of theology must thank the Oxford Regius Professor not only for his excellent translation, but for the valuable body of learned notes with which he has illustrated and explained the text. There is hardly a single page from the beginning to the end which is not enriched with four or five. Nor among these would it be easy to pick out even one which could be spared, as not throwing light upon some difficulty or further enforcing the author's argument. This book is not the least among those for which theological students ought to feel gratitude to be due to the labours of Dr. Bright. It is impossible to speak favourably of a few pages of "Observations" which are prefixed to the translation, bearing the well-known signature of "E. B. P.," and dated from Christ Church. It would probably be difficult to name any other English writer of our time who may be said so successfully to hide what he really means; but Dr. Pusey seems to have excelled even himself in this his last production. These "Observations" will remind his readers of Dr. Pusey's curious letters (published last autumn), which led many people to suppose that he was in the habit of disobeying the decisions of the Judicial Committee of the Privy Council; but we soon had the evidence of an eye-witness that his words meant nothing of the kind. The first paragraph may be put among the curiosities of literature:—"The times, for which God raised up St. Athanasius, have, in many respects, a counterpart in our own. There is, now too, earnest, ever-enlarging, adherence to the faith, in those who hold it. But there is also a

wide-spread dislike of definite doctrine, such as found a vent in the different shades of Arianism. They framed eleven creeds, to satisfy themselves or others," &c. Nothing can sound better than all this; nothing can be more empty of meaning. Who can tell whether the "they" who have framed such a number of creeds are "the times," or those who hold "an ever-enlarging faith," or "the shades of Arianism"? Dr. Pusey can scarcely intend "the shades," although we have heard of the shades of our ancestors and of groves. Again, in the very next paragraph, Dr. Pusey assures his readers that "The human mind, in matters of faith as well as practice, hates restraint. Revelation has disclosures of Divine truth which man's intellect may search out in adoring love, while it can never fathom the depth of the riches of the wisdom and knowledge of God. Still, it is a restraint." How nice and pretty this reads! and yet it is impossible to make anything out of it. How the human mind can be a restraint, and hate itself, is beyond comprehension. Take one more extract from this second paragraph—for, really, these "Observations" are something more than a mere curiosity. Dr. Pusey resembles the Vicar of Wakefield's old friend, who kept repeating that the world is in its dotage, and that Manetho and Berosus have attempted in vain to explain the creation. In the same meaningless kind of way Dr. Pusey says, "The world is in one wide rebellion; speaking, in the Name of God, against truths of God; setting His Infinite Love against His awful Holiness, and renewing the Serpent's question, 'Hath God indeed said?'" Is this intended by the writer to be regarded as a puzzle or conundrum? If so, it is certainly a little out of place. It should be remembered that the three extracts are all taken from a single page. However, ten lines afterwards we find a very short sentence with every word of which we cordially agree: "It is a great step to understand one another." Anxious as his readers may be to take this step, nothing is more certain than that Dr. Pusey has not made, on his part, the slightest move to meet them.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Davidson's (A. B.) *The Epistle to the Hebrews*, cr. 8vo. 2/6 cl. (Handbooks for Bible Classes.)
Hollings's (G. S.) *Meditations on the Divine Life, the Blessed Sacrament and the Transfiguration*, cr. 8vo. 3/6 cl.
Schmidt (Prof. F. W.) and Holsendorff's (Prof. F. von) *Short Protestant Commentary on the Books of the New Testament*, trans. from the German by F. H. Jones, Vol. 1, 10/6
Smyth's (N.) *Orthodox Theology of 10-day*, cr. 8vo. 2/ cl.
Vaughan's (C. J.) *Authorized or Revised? Sermons on some of the Texts in which the Revised Version differs from the Authorized*, cr. 8vo. 7/6 cl.

Fine Art and Archaeology.

- Smith (T. R.) and Slater's (J.) *Architecture, Classic and Early Christian*, cr. 8vo. 5/ cl.
Stevens's (E. T.) *Jottings on some of the Objects of Interest in the Stonehenge Excursion*, cr. 8vo. 3/6 swd.

Poetry and the Drama.

- Monaco Pazzo's *Rhymes*, 12mo. 3/6 cl.
Tupper's (M. F.) *Three Five-Act Plays and Twelve Dramatic Scenes suitable for Private Theatricals, &c.*, 12mo. 5/ cl.
Venta, and other Poems, by Author of 'Pericula Urbis', 4/ cl.

Music.

- Moore's (H. K.) *Child's Pianoforte Book, being a First Year's Course at the Pianoforte for the Home, the Kindergarten, and the School*, imp. 16mo. 3/6 cl.

Philosophy.

- Acharya's (Madhava) *Sarva Darśana Samgraha, or Review of the Different Systems of Hindu Philosophy*, translated by E. B. Cowell and A. E. Gough, cr. 8vo. 10/6 cl.
Bray's (Mrs. C.) *Elements of Morality in Easy Lessons*, 2/6 cl.

History and Biography.

- Dickens, by A. W. Ward, cr. 8vo. 2/6 (English Men of Letters.)
McCarthy's (J.) *Epochs of Reform, 1830-1850*, 18mo. 2/6 cl.
Mozley's (Rev. T.) *Reminiscences, chiefly of Oxford College and the Oxford Movement*, 2 vols. cr. 8vo. 18/ cl.

Geography and Travel.

- Grindon's (L. H.) *Country Rambles and Manchester Walks and Wild Flowers*, cr. 8vo. 6/ cl.
Vyse's (Mrs. H.) *A Winter in Tangier and Home through Spain*, cr. 8vo. 6/ cl.

Science.

- Bevan's (G. P.) *Handbook to the Industries of the British Isles and United States*, 12mo. 4/6 cl.
Bulkley's (L. D.) *Manual of Diseases of the Skin*, 12mo. 6/6
Home's (D. M.) *Traces in Scotland of Ancient Waterlines, Marine, Lacustrine, and Fluvialite*, 8vo. 3/6 cl.

General Literature.

- Adams's (W. H. D.) *Curiosities of Superstition*, 12mo, 5/ cl.
 Blackie's (J. S.) *Altavona, Fact and Fiction from my Life in the Highlands*, cr. 8vo, 7/6 cl.
 Brissé's (Baron) *366 Menus and 1,200 Recipes in French and English*, translated by Mrs. M. Clark, cr. 8vo, 5/ cl.
 Buchanan's (R.) *The Martyrdom of Madeline*, 3 vols. 31/6 cl.
 Donnelly's (J.) *Atlantis, the Antediluvian World*, cr. 8vo, 12/6 cl.
 Linton's (E. L.) *With a Silken Thread*, 12mo, 2/6 bds.
 O'Donoghue's (N. P.) *Unfairly Won*, 3 vols. cr. 8vo, 31/6 cl.
 Stuart's (J.) *Our Social Errors and Remedies in Thought and Practice*, 8vo, 8/ cl.
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FOREIGN.

Law.

- Cresp et Laurin : *Cours de Droit Maritime*, Vols. 3 and 4, 16fr.
Fine Art and Archaeology.
 Ganier (H.) : *Costumes des Régiments et des Milices recrutés dans les Anciennes Provinces d'Alsace et de la Sarre, XVII. et XVIII. Siècles*, 60fr.
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 Rosenberg (A.) : *Geschichte der Modernen Kunst*, Part 1, 3m.
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 Jahrbuch der Deutschen Shakespeare-Gesellschaft, hrg. von F. A. Leo, 17 Jahrg., 9m.
 Krauss (F.) : *Shakespeare's Selbstbekenntnisse*, 7m.

History and Biography.

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 Franz (F.) : *Chronica Pontificum Leodiensium*, 1m. 50.
 Laferté (V.) : *Alexandre II.*, 2m. 40.
 Marcellini (H.) : *Ungarische Geschichtsquellen im Zeitalter der Arpaden*, 4m. 60.
 Monumenta Polonice Medii Aevi, Vol. 7, 13m.
 Müller (W.) : *Politische Geschichte der Gegenwart*, 1881, 4m.
 Poschinger (Ritter v.) : *Preussen im Bundestag, 1851-9*, Part 1, 7m.
 Ravaisson (F.) : *Archives de la Bastille*, Vol. 13, 1711-25, 10fr.
 Schlechte-Wesshrd (O. Frhr. v.) : *Die Revolutionen in Constantinopel in 1807 u. 1808*, 4m.
 Welschinger (H.) : *La Censure sous le Premier Empire*, 7fr. 50.

Philology.

- Platonis Opera, ed. Schanz, Vol. 5, Part 2, 2m.
 Socin (A.) : *Die Neu-aramäischen Dialekte von Urmia bis Mosul*, 20m.

Science.

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 Garbel (C. M.) : *Traité Pratique d'Électricité*, Part 1, 6fr.
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 Mooren (A.) : *Fünf Lustren Ophthalmologischer Wirksamkeit*, 10m.
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General Literature.

- Boisgobey (F. du) : *Le Bao*, 3fr. 50.
 Kompert's (L.) *Gesammelte Schriften*, Part 1, 6m. 50.
 Sacher-Masoch : *Der Hajdamak*, 2m. 50.
 Sarcey (F.) : *Les Misères d'un Fonctionnaire Chinois*, 3fr. 50.

HORNE TOOKE'S COPY OF JUNIUS'S LETTERS.

"MR. HORNE TOOKE," says Hazlitt, "had an ill-natured delight in contradiction, and in perplexing the understandings of others, without leaving them any clue to guide them out of the labyrinth into which he had led them."

A volume of the letters of Junius minutely annotated by Horne Tooke might have been expected to reveal wonderful secrets concerning the authorship, or at least some clue to the author of these mysterious productions. But the volume I have now before me rather confirms the estimate taken by Hazlitt of Horne Tooke's propensities. It is a rare edition—in fact one which might be termed "pirated," for it was printed without the consent of Woodfall, the proprietor of the *Public Advertiser* in 1771, at a time when Junius was still continuing to write to that newspaper, and before Mr. Woodfall had published any of the letters in a collected form. In the preface to his edition of 1772 Woodfall classifies it amongst "a multitude of spurious, mangled publications of the letters of Junius." The book ends with the catchword "let," and several blank pages, as if it were known that other letters were intended to follow.

There is a preface to it entitled "Anecdotes of the Author," and a letter purporting to be from the king to Junius, which Mr. Woodfall did not put into his edition. All these, together

with Sir William Draper's letters and his own to Junius, Horne Tooke did not annotate, the pages appearing scarcely to have been read, whereas the remaining pages of the book are profusely written over in shorthand, a modification of Byrom's system, and in long hand very much abbreviated, for the solution of which I am indebted to Dr. Gibson.

In one of these notes Horne Tooke says, "There are twelve letters more besides the above, or somewhat thereabouts," which looks as if Horne Tooke had not studied Woodfall's edition with as much closeness as the one before us, for there are twenty more in that. So much for the book itself. One thing I can satisfactorily affirm after perusing the notes is that Horne Tooke did not write the letters of Junius. This was a theory which Mr. Blakeway held and made known to the world in two very ingenious pamphlets in 1813 and 1815; and an American gentleman, Mr. Graham, went so far as to write a volume on the matter about ten years later, in which he considered that he had discovered in Horne Tooke the much-sSpeculated-upon author.

Mr. Horne Tooke's notes are chiefly adjectives commenting on the passages to which they are fixed or emphatic substantives; as, for example, "Junius inferring," "Junius ignorant," "Junius credulous," "prevarication," "collocation," and so forth. Then there are grammatical remarks such as one would expect from the author of "The Diversions of Purley," for example, "'who' nine times repeated with 'Mansfield' at the end." Then there are dots put all over the pages, and curious enigmatical lines at the sides, apparently notifying style and the repetition of certain peculiarities of phraseology, just as if Horne Tooke was striving to find out for himself the author by classifying the peculiarities.

One fact it is due to mention which would have been a great argument for Mr. Blakeway to have brought forward. Horne Tooke puts at the top of the letter which attacks himself in most abusive language the word "good." Throughout the letter he passes over the abusive passages with the greatest indifference, and makes some few trivial remarks, such as "Junius inferring," "prevarication," and so forth, at passages which do not appear to be of any particular importance. Once only does he seem a little nettled, when he wrote the words "pretended candour" against the following paragraph: "I give every possible advantage to Mr. Horne when I take the facts he refers to for granted. That they are the produce of his invention seems highly probable, that they are exaggerated I have no doubt."

As for the letter addressed to himself personally, and levelling at him every possible abuse, so as to place him in a most unenviable light before the public, Horne Tooke treats it with apparent indifference, jotting down only a few notes, and writing "good" at the top of it, as he only did to those letters which pleased him.

Now, Mr. Blakeway holds that Horne Tooke was the author of this letter himself, writing it in order to bring himself into notice, to make himself a martyr and hence popular with a certain class, and to be able to answer it, as he did in a forcible letter a few days later. If such was the case, it would be a solution for his mysterious admiration of a letter which would have exasperated him immensely under other circumstances.

The volume in question has been annotated in pen and pencil, evidently with the greatest care and attention, with some object which it is very difficult to determine. Mr. Horne Tooke gave it himself to Mr. Browne, H.B.M.'s Consul at Genoa, and it is still in the possession of his son; and Mr. Richard Cobden mentions having seen it when in Genoa.

Doubtless by arranging the remarks which frequently occur, and by comparing the passages to which the same remarks are attached, some conclusion might be arrived at, though the result would be more likely to throw light on the

character of Horne Tooke than to elucidate the much vexed question of the authorship of Junius's letters, which if Horne Tooke did know, as is affirmed, he took the greatest pains to conceal, even in these almost unintelligible notes.

J. THEODORE BENT.

A NEW VIEW OF SHAKESPEARE'S WILL.

WITH excellent clearness and precision, Prof. Leo, of Berlin, calls attention to the fact that the p's of the signatures of Shakespeare's will differ in their formation from the p's of two "Shackspeares" in the body of the instrument, and asks whether this difference is not "a sufficient evidence against the identity of the writer and the signer of Shakespeare's will." The matter to which the eminent German calls attention is one of the several matters that engaged my attention before I published my new view of the important writing; and I hope to satisfy him with my reasons for answering his question in the negative. But before I give these reasons, let me remark that if, as his words imply, the signatures of the professor's fac-simile exhibit the poet's surname thrice, he has ground for regarding it as a doctored performance, on which he should not rely in respect to minute details. The p of the signature on the first sheet is not legible either in Mr. Howard Staunton's fac-simile or in the original document; and though I am not in a position to speak positively on the matter, the condition of the signature on the first sheet of the original instrument disposes me to think that the surname of it never was legible. Prepared for the Shakespearean editor by an able palaeographer on the staff of the Somerset House Will Office, Mr. Staunton's fac-simile is a reliable tool (a far better one than Mr. Hain Friswell's *photograph*), though it is defective in a few particulars and contains two or three misleading letters; and to this reproduction of the will I shall refer for guidance in my present remarks. For avoidance of confusion let it also be remarked in this prelude that in this letter, and in every subsequent letter I may write on this subject, I shall speak of the signature on the third sheet as "the first signature," the signature on the second sheet as "the second signature," and the signature on the first sheet as "the third signature."

Even if the draughtsman of the will uniformly made his p's in the fashion of those of his p's which Prof. Leo describes as "looking nearly like a modern x," I should not regard their dissimilarity to the p's of the signatures either as "sufficient evidence," or even as any very considerable evidence, "against the identity of the writer and the signer of Shakespeare's will"; for in my large dealings with old English MSS. I am continually coming upon an epistle the writer of which makes his signature with a letter or letters formed differently from the same letter or letters used in the body of the epistle for the writing of his own name. Yet further, I am continually coming upon a writer who immediately after using a letter of one form in his signature shapes the same letter in another way in another signature. In a minute I shall call attention to a singularly apposite example of a seventeenth century writer who signed thus diversely. But instead of making his p's uniformly in one way, the draughtsman of the will (whose x-like p's have arrested Prof. Leo's attention) also made p's resembling the p's of many modern English running-hand writers—p's "resembling," as the professor says, "our modern p, the ground stroke extended under the line," and made in the same way as the p's of the signatures of the will; such p's, in fact, as would be dropped now and then by a free writer (accustomed to make the x-like p's) when writing rapidly, or be formed slowly by the same scribe when broken by sickness. Making in the whole writing thirty-six x-like p's, the draughtsman makes seventeen p's of the fluent and more familiar style, as any

reader of this letter may ascertain for himself by referring to lines 2, 9, 26, 31, 39, 40 of the first sheet; lines 2, 4, 8, 9, 11, 23 of the second sheet; and lines 11, 12, 17, 18 of the third sheet, of any sufficiently well-executed fac-simile of the will. Two or three of these seventeen *p*'s are without the upstroke of junction from the extreme lowest point of "the ground stroke extended under the line," but they are all made on the same principle as the *p*'s of the signatures; and on comparing them with the *p*'s of unquestionable authenticity, most scrutinizers will concur with me in thinking they were all formed by the same hand. So much evidence that the draughtsman of the will did habitually make *p*'s like the *p*'s of the signatures disposes altogether of the objection based on the difference between the two *p*'s of the signatures and the two *p*'s of the "Shakspeares." If Prof. Leo still attaches value to this dissimilitude, he will, I am sure, cease to do so when I call his attention to the remarkable evidence, afforded by the signatures themselves, that Shakspeare was himself one of the many seventeenth century writers who did not uniformly and rigidly adhere in their signatures to letters of a particular and invariable fashion. The two *S*'s of the first and second signatures differ greatly; the *h* of the first signature, with its imperfect (broken fish-hook) upper loop, and its complete lower loop brought up to the upper line of the following *a*, differs conspicuously from the *h* of the second signature, with its perfect upper loop and its imperfect (broken fish-hook) lower loop; the *a* of the first signature, open and gaping at the top, differs from the *a* of the second signature, with its closed top; the *k* of the first signature, defective in the loop and wanting the backward stroke, differs in these two particulars from the *k* of the second signature; the unlooped *s* of the first signature differs from the looped *s* of the second signature; the *e*'s of the first signature differ from the *e*'s of the second signature in divers particulars; and the *r*'s of the two signatures are so dissimilar that they may be fairly regarded as various in design as well as execution. If these differences may be referred to the signer's manual weakness and tremulousness, the same weakness may also be held accountable for the dissimilarity in form of the *p*'s of the signatures to the *p*'s of the "Shakspeares" in the body of the will. If Prof. Leo will study the anatomy of the *x*-like *p*'s in the first *p* of the word "appurtenances" in line 25, sheet 2, he will see that five strokes are required for the perfect formation of the *x*-like *p* with an upstroke of junction, whereas only three strokes are requisite for the formation of one of the other *p*'s with upstroke. As the fluent *p* was therefore made much more easily than one of the *x*-like *p*'s, it was only natural for the signer in his weakness to sign with the letter that could be most readily formed. Moreover, in addition to these letters differing from one another in matters that may be attributed to the poet's manual weakness, the signatures exhibit three prime letters that are distinctly made on different lines and in different fashions, as well as with different degrees of perfection or imperfection. It is remarkable that the three initial *W*'s of "William" in the three signatures are thus diverse. Notable for its long and fine initiatory stroke, for the straightness of the sides and the acuteness of the tops and bottoms of the two *u*'s, and for the long line dropping round the peculiar "dot," the elaborate *W* of the first signature (a letter that Shakspeare may be supposed to have used only for purposes of signature) differs in all its details from the *W* of the second signature, which but for the unsteadiness of the signer's hand would in its most distinctive stroke have resembled the *W* of "William" in line 1, sheet 1, and of "Welcombe" in line 23, sheet 2, of the body of the will. Differing altogether from the *W* of the first signature, and differing from the *W* of the second signature in having a

short preliminary down-stroke, the *W* of the third signature differs from the second *W* also in the simpler formation of its second *u*—the essential part of this third initial *W* resembling the *W* of "William" in line 8, sheet 3, of the body of the will. The *W*'s of the three signatures being thus diverse, it follows that we must accept their diversity as sufficient testimony against the genuineness of the signatures, if we must accept the dissimilarity of the *x*-like *p*'s of the "Shakspeares" and the fluent *p*'s of the signatures as "sufficient evidence against the identity of the writer and the signer of Shakspeare's will." In other words, the reasoning by which Prof. Leo seeks to disprove the identity of the draughtsman and the signer of the document would demonstrate the spuriousness of the signatures, of whose genuineness no person can entertain a doubt.

If I can obtain permission to have the original writing autotyped, and can find a publisher with sufficient spirit for the undertaking, my purpose is to produce in the near future a satisfactory fac-simile of the will, together with a monograph of my reasons for holding it to be a holograph. Respecting the force of the paleographical evidence that brought me to this conclusion before I had discovered the matters of internal testimony to the same view, it is enough for me in the present place to repeat that, whilst the forty-four letters of the signatures one and all accord with my opinion of the body of the will, most of them support it in a convincing degree. Now that attention has been called to the general character of the document, I cannot conceive that any one familiar with legal and official writings of the seventeenth century will, on surveying the testament, have any doubt that it was meant in the first instance to be only a rough sketch of instructions for a will. It is not easy to count the words of the instrument precisely. But if each set of the numerals is rated as a separate word, the number of the words of the entire draft (the date, heading, and erasures included) may be stated as 1,445; and of these 1,445 words, fifty-seven are erasures and ninety-seven are insertions. There can be no question as to the roughness of a writing with so large a proportion of words inserted or erased. It is also worthy of remark that the last clause, erasure, and insertion of the instrument point in a very striking manner to the character of the document by which Shakspeare, in January, 1616, intended to give effect to his testamentary wishes, and also to the circumstances under which the writing was altered for immediate execution in the following March. In the earlier month Shakspeare wrote: "In witness whereof I have hereunto put my Seale the daie and yeare first aboue written." But before he signed the instrument the poet struck out "Seale" and wrote "hand" over the erasure, the *ha* of the substituted "hand" bearing a striking and convincing resemblance to the *ha* of the signature in the next line. When the poet drew the draft he meant to leave a will sealed with his seal—probably a seal engraved with his armorial device.

JOHN CORDY JEAFFERSON.

THE DIALECT SOCIETY.

THE Honorary Secretary of the English Dialect Society has drawn up the following tentative scheme, showing the probable distribution of the works remaining to be published by the Society, so as to complete its issues in the five years ending 1887, and finishing the entire undertaking within fifteen years. It may be found possible to add other minor glossaries, but it is believed that the scheme provides for those which are of most consequence. Year X., 1882: Lancashire, part ii.; Plant Names, part iii. and last; West Worcestershire Glossary; Fitzherbert's Husbandrie; Four Provincial Words, by Mr. T. Hallam (Miscellanies, No. 5). Year XI., 1883: Almondsbury and Huddersfield Words; Lanca-

shire, part iii. and last; Index to Provincialisms in *Notes and Queries*; Cheshire Glossary. Year XII., 1884: Fish Names and Fishing Terms; West Somersetshire Glossary; Dictionary of Mining Terms; Westmorland. Year XIII., 1885: Bird Names; English Dialects, their Sounds and Homes, by Mr. A. J. Ellis (being a condensation of part v. of his 'Early English Pronunciation'); Hampshire Glossary; The Paston Letters, Glossary of Words. Year XIV., 1886: Volume of Original Glossaries; South-West Lincolnshire Glossary; Devonshire Glossary; Derbyshire Glossary. Year XV., 1887: Animal, Reptile, and Insect Names; Volume of Original Glossaries; General Index to the whole series.

The first publication of the present year of the Society has been issued to its members. It is the second part (F to Z) of the 'Glossary of the Lancashire Dialect,' by Mr. John H. Nodal and Mr. G. Milner. The third portion, completing the work and containing chapters on the literature, grammar, and pronunciation of the dialect, is expected to form one of the Society's issues next year.

Literary Crossip.

MR. SWINBURNE's new volume, 'Tristram of Lyonesse, and other Poems,' will be published in two or three weeks.

MR. VILLIERS STUART, M.P., author of 'Nile Gleanings,' having revisited Egypt this year, is about to publish another work regarding the recent very important historical discoveries among the less-known tombs and pyramids belonging to the early dynasties of kings. One of the chief features of this book is a full description and an elaborate coloured drawing which Mr. Stuart was permitted to make of the remarkable funeral tent of an Egyptian queen, which may be styled a mosaic of coloured leather, formed of small pieces carefully sewed together, with a border of hieroglyphics and symbolic animals; nothing similar to this canopy was previously known. The original colours, still bright, are preserved in Mr. Stuart's drawing. The book will be published by Mr. Murray next week.

'SINGLEHEART AND DOUBLEFACE' is the title of Mr. Charles Reade's new novel, which is to follow 'The Knightsbridge Mystery,' now running in the columns of *Life*. The first chapter will appear on June 8th. A dramatic version of 'Singleheart and Doubleface,' and bearing the same title, will be produced at the Princess's Theatre, Edinburgh, on June 2nd, for the first time and for one night only, in order to secure Mr. Reade's stage right to the novel.

MR. R. L. STEVENSON has in the press a volume of stories called 'New Arabian Nights.' It will be published by Messrs. Chatto & Windus.

'NATURAL RELIGION,' the work on which the author of 'Ecce Homo' has been so long engaged, will be issued by Messrs. Macmillan & Co. next week.

THE June *Atlantic* will contain a hitherto unpublished poem by Longfellow on 'Decoration Day,' and a poem on the late poet by Dr. Oliver Wendell Holmes. Mr. Henry James, jun., will contribute an article on M. Alphonse Daudet. The memoir of Cardinal Newman by Mr. Kegan Paul, which, as we said last week, is to appear in the June *Century*, includes a brief essay by the Cardinal himself, never before published.

on the "Inspiration of the Bible." In writing this life Mr. Paul has had the assistance of some of the Cardinal's intimate friends and associates.

THE annual report of the London Library exhibits that institution in a condition of undiminished prosperity. The large number of 3,031 added volumes, including works of considerable pecuniary value, such as Dallaway and Cartwright's 'History of Western Sussex' and Mr. Cussans's 'Hertfordshire,' publications of the Harleian Society, besides the best of the literature of the day, do credit to the industry and discrimination of the library authorities. A new room has been added to the building and a supplemental volume to the catalogue. Notwithstanding the extra expenditure thus incurred, the cash statement shows a balance in hand of 636*l.* 8*s.*, being only 31*l.* less than the balance shown in the report of last year. The number of members on the register is 1,712.

THE late Prof. Green's 'Prolegomena to Ethics,' the manuscript of which was nearly complete at the time of his death, will, in accordance with his own wish, be edited by Mr. A. C. Bradley, and published by the Clarendon Press. It contains a discussion of the conditions of knowledge, the nature of the will, and the relations of intellect and will; followed by a comparison of the ideals of conduct characteristic of the Greeks, the Romans, and the most modern times.

MR. B. BOSANQUET, of University College, will take Prof. Green's place as editor of the translation of Lotze's 'Logic and Metaphysic,' the only part that has appeared or will appear of the 'System of Philosophy,' which has been for some time in progress, and which is likewise to be published by the Clarendon Press.

MR. BRET HARTE has just written a new story of Californian life named 'Flip,' full, it is said, of those descriptions of Californian scenery, sketches of character, and humorous and pathetic incidents which surprised and delighted the world in his early writings. Mr. Harte has arranged with the proprietors of the *Weekly Herald*, Glasgow, for its production in serial form in Great Britain. The little story has already been translated into French, and, we believe, into German also.

THE title of Mr. Aubrey De Vere's new volume of poems will be 'The Foray of Queen Meave, and other Legends of Ireland's Heroic Age.' It will be published immediately by Messrs. Kegan Paul, Trench & Co.

THE forthcoming volume of the Roxburghe Club's publications is entitled 'A Lamport Garland from the Library of Sir Charles Edmund Isham, Bart., comprising four Unique Works, hitherto Unknown.' These are: 1, "Emariedulfe: Sonnets written by E. C. Esquier," Lond. 1595; 2, "Celestiall Elegies of the Goddesses and the Muses, deploring the Death of the Ladie Frances Countesse of Hertford: by Thomas Rogers, Esquire," Lond. 1598; 3, "Vertues Due: or a true Modell of the Life of the right honourable Katharine Howard, late Countesse of Nottingham, deceased." By T. P. [Thomas Powell], Gentleman," Lond. 1603; 4, "A Commemoration on the Life

and Death of the right honourable Sir Christopher Hatton, Knight, late Lord Chauncellor of England. By John Phillips," Lond. 1591. The volume is edited by Mr. Charles Edmonds, by whom the existence of the tracts was first made known.

MR. JOHN DELAWARE LEWIS's edition of Juvenal's 'Satires,' with English translation, notes, &c., having gone out of print several years ago, and the demand still continuing, it has been decided to issue a new corrected and improved edition. It will appear in two octavo volumes, each of 320 pages.

A VOLUME of 'Linguistic Essays,' by Dr. Carl Abel, will appear shortly in Mr. Trübner's "Oriental Series." The ten essays which are comprised in this volume are intended to mark a new departure in comparative philology, the author advocating a psychological study of language to supplement the prevailing formalism of ordinary grammar. Dr. Abel is to be the Ilchester Lecturer at Oxford for this year.

It is proposed to place upon a permanent basis the work of the Teachers' Training Syndicate at Cambridge, to which we referred last week, to appoint a lecturer to deliver lectures during two terms in each year on some of, or all, the subjects of the examination now conducted by the Syndicate, and to afford assistance to members of the university who are studying these subjects. The examinations have been from the first completely self-supporting, and it is believed that they have been of service to education.

THREE new volumes of the publications of the Index Society will be issued in a few days. They consist of an 'Index of Obituary Notices for 1880,' and Mr. Walter Rye's 'Index of Norfolk Topography,' which contains references to MS. as well as to printed sources of information connected with the county. These are for the year 1881. The third book, which is for 1882, is Mr. B. Daydon Jackson's 'Literature of Vegetable Technology.'

MESSRS. RIVINGTON have in the press the following theological works: 'The Witness of the Passion of our Most Holy Redeemer,' by the Rev. W. J. Knox Little, rector of St. Alban's, Manchester; 'The Children's Saviour,' by the Rev. Edward Osborne, of Cowley St. John, Oxford; and 'Under the Cross,' compiled by C. M. S., edited by the Rev. M. F. Sadler.

MR. W. HARBUTT DAWSON has in the press a 'History of Skipton.' Skipton, the capital of Craven, possesses an interest surpassed by few places in Yorkshire. Its ancient castle and the celebrated Clifford family who so long possessed it have been the means of associating the town with incidents, military and political, of national importance. Then, again, it has been the birthplace of persons who figure prominently in the annals of the shire and of the country.

M. ROTHSCHILD will publish in a few days a *plaque* by M. Charles Yriarte entitled 'Françoise de Rimini dans la Légende et dans l'Histoire.' It will consist of a notice of the two families of the Polentas and the Malatestas, the relations of Dante with the family of Francesca, and an inquiry as to the place where the lovers were murdered. Among the illustrations will be reproductions

of sketches by Ingres and Ary Scheffer, hitherto unpublished; the issue will be limited, and each copy will be numbered.

"Avon" writes to us with regard to our review of 'How I became a Sportsman':—

"I would venture to point out to you that the substitution of a *t* for an *l* and of an *s* for a *b* in the two Latin quotations are, as is evident, simple printer's errors, which I unfortunately overlooked in correcting the proof. On again turning to the text you will find that you have been mistaken in the inference that I represented the May fly as being used on Dartmoor, as I am perfectly aware that it is rarely, if ever, seen on the moor streams—the passage to which you evidently refer occurring in the chapter on the 'big trout,' which was in a branch of the river Avon (Wiltshire Avon). The bit about wolves was intended as a jocular expression in connexion with a story in a book well known to sportsmen." We are afraid that an ordinary reader would not know that "Avon" meant an allusion to a well-known sporting book in naming wolves on Dartmoor; and certainly the context would lead him to expect May flies on its streams.

THREE recent signs of the vitality of the Little Russian language are chronicled by the *Vol'noe Slovo*, or *Free Word*, the organ of the moderate Nihilist party at Geneva. A translation, by Mr. Ivan Franko, of the first part of Goethe's 'Faust' into the Ukraine language has been recently published at Lemberg, where also a complete translation into the same tongue of all the works of Shakspeare is being brought out by the well-known Little Russian scholar Mr. Kulish. A Ukraine version of 'Hamlet,' by a Mr. Staritsky, is also being printed at Kief.

THE *Jerusalem Gazette*, the first number of which was published in the early part of this year, has had to suspend its issue. Rather more than three months ago it was intimated that, as no firman had been received from Constantinople authorizing its publication, it had been thought safer to issue it as a supplement to the *Habbazeleth*, a Hebrew periodical which appears every week under the requisite sanction. The governor of Jerusalem has now ordered the publication of the *Gazette* to be entirely discontinued till the firman which has been petitioned for arrives from Constantinople.

MR. ERIC ROBERTSON is writing for Messrs. Cassell, Petter, Galpin & Co. a work on 'English Poetesses.' It will probably appear in the Christmas season.

MR. J. HENRY SHORTHORSE, the author of 'John Inglesant,' will contribute an introductory essay on "George Herbert and his Verse" to a new edition of a fac-simile reprint of 'The Temple,' which Mr. T. Fisher Unwin will publish on the 1st of June.

PROF. WRIGHT's edition of the 'Kalilah wa-Dimnah' will probably be published in October next.

THE Fifth Convention of American Librarians began its meetings on Wednesday at Cincinnati, and closes to-day. The members will make an excursion to the Mammoth Cave, starting on Monday next and returning on Wednesday. "Those wishing to read up," considerably remarks the *Library Journal*, "will find some articles on the Mammoth Cave as follows." Then comes a list of magazine articles which may be useful to the learned librarians.

THE death is announced of Dr. Hanna, the son-in-law and biographer of Dr. Chalmers. Dr. Hanna was for several years the editor of the *North British Review*, and was the author of a considerable number of religious works.

SCIENCE

Technological Handbooks.—Dyeing and Tissue-Printing. By W. Crookes, F.R.S. (Bell & Sons.)—It is the intention of the publishers of this work to issue a series of technological handbooks specially adapted to the needs of candidates who are preparing for the examinations of the City and Guilds Institute. The scheme for these examinations was drawn up by Mr. Truman Wood, the Secretary of the Society of Arts, and to him, therefore, has been confided the editorial charge of this series. The first volume, which is now in our hands, has been prepared by Mr. Crookes, who had previously written a well-known work of kindred character—his 'Handbook of Dyeing and Calico-Printing.' In the new volume Mr. Crookes describes, with clearness though with necessary brevity, the various departments of dyeing and printing, dwelling especially upon the principles of the art rather than upon its practical details, yet giving also a large number of useful receipts. It is an unfortunate necessity that no student can master such a book without a preliminary acquaintance with chemistry. As these Technological Handbooks are intended primarily for the use of artisans, it is of the first importance that they should be written in the simplest possible style, assuming little if any scientific knowledge on the part of the reader. The author has been careful to employ the language of the dye-works rather than of the chemical laboratory, and yet the book needs for its thorough comprehension an amount of chemical knowledge which few artisans can be expected to possess. We miss the aid of any wood engravings, and we trust that the publishers do not intend to issue the succeeding volumes without figures of machinery and other necessary illustrations.

Experimental Chemistry for Junior Students. By J. Emerson Reynolds, M.D., F.R.S.—Part II. *Non-Metals.* (Longmans & Co.)—Chemistry, if it is to be worth anything educationally, must be taught mainly by means of experiment. Nor is it sufficient that the experiments be performed by the teacher at the lecture table; if the full value is to be got out of the experiment it should be repeated in the laboratory with the student's own hands. It is to assist young students in a course of such experimental work that Dr. Reynolds has prepared this little manual. It describes between two and three hundred experiments, mainly of a simple character, but well selected and quite sufficient to enable a student to become thoroughly familiar with the properties of a large number of the non-metals and their compounds. Most of the experiments are, of course, familiar to every teacher, but occasionally we light upon some novel modification which displays considerable ingenuity. Some of the experiments, too, lie rather outside the run of most elementary books; thus we should hardly expect to find in such a work any reference to the reaction of nitric acid with brucia. There is no doubt that the book has been prepared with much care and judgment.

An Old Chapter of the Geological Record, with a New Interpretation; or, Rock Metamorphism (especially the Methyloised Kind) and its Resultant Imitations of Organisms. By Prof. W. King, D.Sc., and T. H. Rowney, Ph.D. (Van Voorst.)—This work is an elaborate contribution to the famous controversy, which has now been going on for more than sixteen years, as to whether the so-called Eozoon is an organic or an inorganic structure. Without for a moment disputing the great importance of the point at issue, we believe

that we are justified in saying that most people, unless they are specialists, are getting heartily tired of the controversy. It is a dispute into which no one can enter with profit unless he possesses an intimate knowledge of the microscopic structure of the Foraminifera. Some of our greatest authorities on this group of organisms—Dr. Carpenter, Principal Dawson, Prof. Rupert Jones, and Dr. Parker—have told us again and again that the structure of the eozoon rock can be explained only on the assumption that it is of organic origin. On the other hand, Profs. King and Rowney, of Galway, have persistently held since 1865 that all the appearances presented by the Eozoon may be exactly paralleled in mineral structures. In the present work they collect, reiterate, and amplify their former arguments, fortifying them by new observations, and illustrating them by coloured engravings. The work unquestionably displays great ingenuity and patient research; but we doubt whether it will set the disputed point at rest. The Eozoon has figured in so many geological text-books, from Lyell's downwards, as the oldest known fossil that students have come to look upon it with a feeling akin to veneration; and in spite of some of the clever arguments in this work, it is not likely to yield its place without another struggle.

Preparation for Science Teaching. By John Spanton. (Griffith & Farran.)—This is "a manual of suggestions" to persons teaching elementary physical science as a class subject in public elementary schools, and is compiled with due regard to the requirements of the New Code of 1882. The first dozen pages are devoted to remarks of a prefatory kind addressed to teachers; and the remainder of the little volume consists of model conversational lessons on the attributes of what it has pleased a distinguished South Kensington professor to call "stuffs" and "things." The suggestions and advice given in the thirteen introductory pages are most commendable, and we can but regret that the subsequent lessons which Mr. Spanton gives prove so unworthy a sequel as they do to his good counsel. The model lessons show that the difficulty of introducing physical science into schools is greater than Mr. Spanton admits. It is no easy task to give to children in elementary schools such teaching in even rudimentary science as shall interest them and leave with them accurate conceptions, and it is obvious that no teacher will succeed in this who does not exhibit from the first and in all details verbal precision. It appears to us that the author does not sufficiently appreciate the value of this quality. He gives us in one of his earlier pages the quotation that "words must be learned, as birds learn to chirp and sing, by imitation." How far thoughtless and inattentive birds may acquire the habit of chirping falsely we do not pretend to know, but Mr. Spanton has shown us that teachers, at any rate, may use words and sentences in a vague and misleading manner. When the author says that "the intensity of light (as of heating rays) is greatest when its rays fall perpendicularly, least when they are horizontal," he makes a statement which, unless it be qualified, is misleading, and of which an observing and thoughtful child will at once perceive the inaccuracy; indeed, the every-day experience described a few lines further on demolishes the statement. In another lesson the pupil's answer that a baby's cheek is "impalpable" is not only uncorrected but virtually approved. Such instances of the misuse of words and phrases are so frequent as to render this manual, in spite of its many good points and of the good intentions of its author, a very dangerous guide for young or inexperienced teachers.

We have received a pamphlet from Mr. C. L. Prince, F.R.A.S., of Crowborough Beacon, Tunbridge Wells, in which he gives the results of some interesting *Observations upon the Tem-*

perature, Pressure, and Rainfall of the Past Winter, as made from his elevated and well-known station. Referring to the general impression which undoubtedly prevails that the temperature of that winter was many degrees above the average, he shows that such, however, was not the case, but that there have been no less than nine instances of milder winters within the last forty years, the warmest of all being that of 1868-69, when the mean temperature of the winter months was 43°·9. In 1876-77 it was nearly as high, viz., 43°·4; whilst last winter it was three degrees lower, or 40°·4. What the winter of 1881-82 was really most remarkable for was "the unusual circumstance of a high barometer and small rainfall accompanying a mild winter." The rainfall (as observed at Uckfield) in the two earlier very mild winters just mentioned was 12·04 and 17·27 inches respectively; last winter it was only 6·83 inches.

GEOGRAPHICAL NOTES.

THE Rev. Selah Merrill, the author of 'East of the Jordan,' has been appointed U.S. Consul in Syria.

The ethnographic section of the Russian Geographical Society is preparing a description of the various peoples of the empire together with a large ethnographic chart of Russia, which it intends to contribute to the forthcoming exhibition at Moscow.

The "Gebirgs-Verein" for the county of Glatz, in Silesia, has sent us its first annual report, from which we see that the association numbers 800 members, and has already done good work in the laying out of footpaths, the erection of signposts, the construction of places of shelter, and, in fact, in all those directions which are likely to render the stay of tourists pleasant and profitable. We were quite aware that the wooded hills around Glatz are amongst the "gems" of the Vaterland, and are hardly surprised to learn from the *Weihelied* of the Verein that they boast also "Geist."

Prof. Arthur Seelstrang, of the University of Cordoba, in South America, has been entrusted by the Geographical Institute of Buenos Ayres with the compilation of a map of the Argentine Confederation. The governors of several states have already promised to supply information likely to prove useful.

Mr. Grattan Guinness, Hon. Director of the Livingstone Congo Inland Mission, has in the interest of his own missionary labours done a great service to scholars. In the year 1659 Brusciottus di Vetralla, prefect of the Roman Catholic mission to the kingdom of Congo, published at Rome a small volume to assist his fellow labourers in the difficult task of attaining a knowledge of the language. The book was rare, but a copy was to be found in the Angelica Library at Rome and in the British Museum Library. From the latter a copy has been made, and the Latin text translated and published by Messrs. Hodder & Stoughton. This gives us an idea of what the language was two hundred years ago. Fortunately a treatise by another priest, P. Marcos Jorge, Jesuit, dated 1624, has also survived the wreck of the Portuguese colony, and the Roman Catholic form of worship which was attempted to be forced on the people.

Mr. Grattan Guinness from original sources has compiled, and is about to publish, a grammar of the same language as it is spoken now, and to edit and publish a dictionary by an unknown French author, which for a long time has remained unnoticed on the shelves of the Grenville Library of the British Museum. When such earnest endeavours are being made to open out the basin of the Congo, it is most opportune that scholars should publish grammars and dictionaries of what is the leading language amidst a variety of dialects and cognate languages of the same linguistic family.

ASTRONOMICAL NOTES.

THE annual visitation of the Royal Observatory, Greenwich, will take place on Saturday next (June 3rd).

The brightness of Wells's comet has not increased so rapidly as was expected, it having during the present week been only just visible to the naked eye. It was nearest the earth on the 21st inst., but will not be in perihelion until the 10th of next month. As, however, its northern declination will then have diminished to about 22°, it will for some days before that have ceased to be above the horizon during the night hours. Dr. Oppenheim, of Berlin, has published an improved ephemeris, from which the following places (for Berlin midnight) will suffice to indicate the comet's course during the next fortnight:—

Date.	R.A. h. m. s.	N.P.D. ° ' "
May 29	4 8 54	37 25
June 2	4 13 58	45 19
" 6	4 41 0	54 32
" 10	5 6 37	68 21
" 14	6 19 4	73 42

Until about the end of next week, therefore, it will continue to be always above the horizon, but after that time only in daylight, when it is scarcely likely to be visible, even when at its brightest. After the perihelion passage our friends in the southern hemisphere will have their chance of seeing this the first comet of 1882, though it may also be visible in Europe again for a short time in the evening, but very low in the heavens, and faint from the remaining twilight.

The total solar eclipse of Wednesday, the 17th inst., was successfully observed in Egypt by the English, French, and Italian astronomers who repaired thither for the purpose. Good photographs of the corona were obtained, and the spectrum of the corona was for the first time successfully photographed. A very interesting circumstance was the discovery of a fine comet close to the sun, the position of which was determined by photographs. Whether it will be observed again when further from the sun, so that observations can be obtained to determine its orbit, remains to be seen.

The sixth number of the publications of the Cincinnati Observatory has recently been published by the astronomer, Mr. Ormond Stone. It consists of the results of a series of micro-metrical measurements of 455 double stars, observed with the 11-inch refractor of that observatory during the year ending September 1st, 1880. The stars selected are of two classes—those which are, when the observations are completed, to form part of a general catalogue of known double stars situated between the equator and 30° south declination, and stars in either hemisphere which Mr. Burnham found, in the course of his investigations, to need re-observing. Nearly all objects of the former class were observed twice, and binaries, or stars known to be physically double, more frequently.

We have received the *Memoirs* of the Italian Spectroscopical Society for February and March. Besides a short memoir, with portrait, of the late Baron Dembowsky (who, it will be remembered, died in January last year), the former contains observations of solar spots made at Potsdam by Prof. Spörer in October and November, 1881, and two papers by the editor, Prof. Tacchini, giving his direct and spectroscopic observations of the solar surface at Rome during the third and fourth quarters of last year. The number for March is wholly occupied with Prof. Riccio's solar observations at the Royal Observatory, Palermo, during the last quarter of 1881.

SOCIETIES.

GEOGRAPHICAL.—May 22.—*Anniversary Meeting.*—Right Hon. Lord Aberdeen, President, in the chair.—The following gentlemen were elected Fellows: Earl of Dalhousie, Capt. F. L. Symonds, Messrs. M. Bauer, I. Brook, E. Cazalet, T. E. Grice, H. G. Turner, and H. W. Williams.—The Founder's Medal for the

Encouragement of Geographical Science and Discovery was awarded to Dr. G. Nachtigal, for his great journey in the years 1869 to 1875 through the Eastern Sahara, during which he explored the previously unknown regions of Tibesti and Baghirmi, added much to our knowledge of Lake Chad, and returned by a route previously untrodden by Europeans through Wadai and Dafur to Upper Egypt; also for the carefully prepared narrative of his travels now in course of publication, which is illustrated by many maps, and contains a large amount of original information regarding the countries he visited and their inhabitants.—The Patron's Medal was awarded to Sir J. Kirk, H.M.'s Consul-General at Zanzibar, for his long-continued and unremitting services to geography, first as a naturalist and second in command to Dr. Livingstone in the Zambesi expedition of 1858-1863, during which he took a prominent part in all the new discoveries and explorations, enriching the results by his scientific observations; and, secondly, by the great assistance he has since rendered to successive expeditions in East Africa during his many years' residence as H.M.'s Consul-General at Zanzibar.—The annual Geographical Medals offered by the Society to the chief public schools were then presented to the following successful competitors: Physical Geography—Gold Medal, H. L. Smith, Bristol Grammar School; Silver Medal, A. R. Sharp, Dulwich College. Political Geography—Gold Medal, F. H. Becker, Dulwich College; Silver Medal, S. C. Farlow, Harrow School.—It was announced that the subject for the examination in 1883, both in physical and political geography, would be the Dominion of Canada.—The President announced the following awards: Murchison Grant for 1882 to Rev. T. Wakefield, for the services to geography rendered by him during his twenty years' residence in East Africa, and especially for his paper and map, published in the fortieth volume of the *Journal*, on 'Caravan Routes from the Coast to the Interior,' and his account of his 'Fourth Journey to the Southern Galla Country,' read at the Geographical Section of the British Association in 1879; also to aid and encourage him in the researches he is still making in that little-known region.—Back Grant for 1882 to Mr. H. E. O'Neill, H.M.'s Consul, Mozambique, 'Towards the purchase of instruments for the important explorations in which he is engaged in the regions between Mozambique and Lake Nyassa.'—The following gentlemen were elected as Council and Officers for 1882-3: *President*, Right Hon. Lord Aberdeen; *Vice-Presidents*, Sir R. Alcock, Major-General Sir H. C. Rawlinson, Sir B. H. Ellis, Right Hon. Sir H. Bartle E. Frere, General Sir J. H. Lefroy, and R. H. Major; *Treasurer*, R. T. Cocks; *Trustees*, Lord Houghton and Sir J. Lubbock; *Secretaries*, Clements R. Markham and D. W. Freshfield; *Foreign Secretary*, Lord A. Russell; *Councillors*, J. Ball, Sir H. Barkly, E. H. Bunbury, Sir T. F. Buxton, Right Hon. Lord Cottesloe, R. N. Cust, J. Fergusson, F. Galton, Col. H. H. Godwin-Austen, Col. J. A. Grant, Sir J. Kirk, J. K. Laughton, Right Hon. Sir A. H. Layard, S. P. Low, W. Mackinnon, Capt. Sir G. S. Nares, Sir R. Rawson, General R. Strachey, Sir R. Temple, General Sir H. L. Thwaites, and Col. H. Yule.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 17.—Mr. T. Morgan in the chair.—Mrs. Dent sent a plan of the Roman villa now being excavated in Spoonley Wood, about a mile from Sudeley Castle. It is a building of large size, a portion of the centre and a long projecting wing being already laid open. A corridor runs around both portions, while several pavements of elaborate design have been found, one being extremely fine. A hypocaust has also been met with. The find promises to be a remarkable one.—Mr. E. Walford described two Roman coins found at Hampstead, pointing to the presence of the Romans in the locality.—Rev. G. B. Lewis exhibited photographs of the little-known tapestries now preserved in Knowle Chapel, having been found in an attic several years ago by Lady Delaware. They are remarkably well preserved. They represent the Passion of our Lord, and were probably brought to Knowle by Archbishop Wareham.—Mr. G. M. Hills read a short description of several examples of acoustic pottery found in ancient churches.—Sir H. Dryden exhibited a photograph of a remarkable chessman of Norman date, found at Northampton Castle.—Rev. S. M. Mayhew described a fine series of glass pottery carvings, and other works of much artistic merit.—The first paper was by Mr. J. Greenstreet, on the Camden Roll of Arms recently found by Mr. W. de Gray Birch in the British Museum, where it has remained for many years apparently unnoticed. It is the earliest known series of arms, there being 270 shields, and the length of the parchment being 5 ft. 3 in. It was in Camden's possession about 1605; but it dates from the time of Henry III. or Edward I.—The second paper was by Mr. E. P. Loftus Brock, on the remains now being excavated on the site of the new Stock Exchange. A

large mass of mediæval walling has been found, of thirteenth and fifteenth century dates, the remains of a mansion of importance. A portion of a Roman pavement and much pottery have also been discovered. The mansion was probably that of John de Wangrave, who had licence to crenellate his dwelling 7th Edward II. Several drawings were exhibited by Mr. R. L. Cole, and Mr. W. Wilkinson contributed notes for the identification of the site.—The proceedings were brought to a close by a *résumé* by the Chairman of the recent visit to London of some of the country Associates.

NUMISMATIC.—May 18.—Dr. J. Evans, President, in the chair.—Messrs. T. Bliss and E. Freshfield were elected Members.—Mr. J. G. Hall exhibited a four-ducet piece of Ferdinand and Isabella of Spain (1474-1504) struck at Segovia (Heiss, 'Mon. Hissp. Crist.', i. pl. 20, fig. 60); also a denier of Stralsund, *obv.* MONETA SYNDENSIS and a broad arrow, *rev.* DEVS IN NOMINE TVO and a cross patée.—Mr. H. Montagu exhibited a proof in silver of the gold broad piece of Oliver Cromwell, also a rare half-groat of Edward III. with an annulet at the point of the tressure on each side of the king's head.—Mr. F. W. Pixley exhibited a copper coin of the North Borneo Company struck in the present year.—Mr. C. J. Rodgers exhibited nine silver coins of Cashmere bearing the names of different kings, but all dated in the year 842, the reason for which Mr. Rodgers was unable to explain.—Mr. J. P. Six communicated a paper on a unique silver stater of Cyprus, struck in the names of the two kings Nicoteles and Demonicus, sons of Euagoras I., B.C. 410-374. The coin was probably issued shortly after the death of Euagoras. On the obverse is a seated figure of Zeus, and on the reverse a goddess standing, holding a patera and a branch. Mr. Six supposed this figure to have been copied from the famous colossal statue of Nemesis by Agoracritus, a pupil of Phidias. This statue was sculptured out of a block of Parian marble, abandoned by the Persians on the field of Marathon, whither they had brought it for the purpose of erecting a trophy in case they had gained the victory. It was preserved in the temple of Nemesis at Rhamnus in Attica, on the site of which the head and some other fragments were discovered and are now to be seen in the British Museum.—Mr. C. J. Rodgers communicated a paper on some coins of Nadir Shah struck in India.—Mr. J. F. Neck read a paper on a hoard of coins of Edward I. discovered at Northampton, in which he also made some remarks on the coinage of Edward II. and Edward III.

LINNEAN.—May 4.—Sir J. Lubbock, President, in the chair.—Dr. C. C. Gibbes was elected a Fellow.—The Council and Fellows passed a resolution sympathizing with the family of the late Mr. Darwin.—The Rev. R. I. Murray called attention to specimens of *Carex montana* obtained at Heathfield, Sussex, corroborating Mr. Roper's late rediscovery of the plant in that county.—Mr. J. Murison exhibited examples of *Helipterum eximium* from the Cape, *Isodia Achilleoides* from South Australia, and jungle cotton from Nagpoor.—A paper was read by Prof. Dickie 'On Himalayan Algae.'—A communication was read 'On New Varieties of the Sugar Cane produced by Planting in Apposition,' by the Baron de Villa Franca and Dr. Glass, of Rio de Janeiro. In correspondence which had passed between the authors and Mr. C. Darwin, the latter had expressed doubts as to whether two varieties could affect the character of the buds produced by either, it appearing more probable to him that the so-called new variety was due to bud variation. The Baron de Villa Franca thereupon forwarded a document, signed by eight distinguished Brazilians, testifying to the fact that valuable varieties have been raised by the process in question. Dr. Glass furthermore describes in detail his early but fruitless attempts to graft two varieties of the sugar cane, though he succeeded with another monocotyledon, viz., *Dracæna*.—Mr. S. Grieve gave a notice of the discovery of remains of the great auk (*Alca impennis*) on the island of Oronsay, Argyllshire. Wing and leg bones were obtained along with a various assortment of remnants of the guillemot, red deer, otter, seal, and other mammals, mingled with fish bones and shells. These were dug out of a mound which the author believes must in early times have been occupied by man. The exceeding rarity of gairfowl remains in Britain gives a special interest to the record of their being found in these western isles.—Then followed the reading of 'Notes on some Cape Orchids,' by Mr. H. Bolus, wherein several new species were described, and other references given in elucidation of particular structural points of the flowers of certain forms, accompanied by a full list of the Cape orchids named by previous writers.—In a 'Note on the Dimorphic Florets of *Catananche lutea*,' by Mr. B. D. Jackson, he drew attention to the observations of M. J. A. Battandier respecting the occurrence of certain large single florets produced directly from the roots of this yellow-flowered composite.

Mr. Jackson finds these florets in almost all the herbaria specimens in this country, though their presence may be overlooked from their resemblance to the scales of the root-stocks.—A paper was read 'On the Claspings Organs auxiliary to the Generation Parts in certain Lepidoptera,' by Mr. P. H. Gosse. After general remarks on the subject the author mentioned his method of manipulation, and proceeded to a description of the organs in question, finally dealing with the modification of the apparatus as observed in a very considerable number of species.

ZOOLOGICAL.—May 16.—Mr. O. Salvin, V.P., in the chair.—The Secretary read a report on the additions made to the menagerie during April, and called special attention to the following birds, said to be new to the collection:—(1) A male rifle-bird (*Ptiloris paradisæ*), in immature and worn plumage, changing very slowly into the adult dress, but apparently in good health; (2) a pair of black-headed tringans (*Cerionis melanoccephala*); (3) four Rippell's parrots (*Psephenops Rippelli*), from Western Africa; (4) a western black cockatoo (*Calyptorhynchus naso*), conspicuously differing from the eastern *C. Banksi* in its smaller size; (5) a male Cabot's tringan (*Cerionis Caboti*), making a fine addition to the gallinaceous series; and (6) two of the recently described Uvaan parakeet (*Nymphicus Uvaensis*).—There was exhibited, on behalf of Mr. H. Stevenson, a specimen of the dusky petrel (*Puffinus obscurus*) picked up dead in the neighbourhood of Bungay, Norfolk, in 1858.—Letters and papers were read: from the Rev. O. P. Cambridge, on some new genera and species of Araneiden: of the sixteen species described, two were from Cafraia, one from St. Helena, two from Ceylon, and the remaining eleven from the Amazons,—by Mr. W. A. Forbes, on a peculiarity recently observed in a young male specimen of *Pithecia satanas*, in which the third and fourth digits of both hands were completely "webbed,"—by Mr. W. A. Forbes, on certain points in the anatomy of the todies (*Todius*), and on the affinities of that group: he dissented from the views of most previous authors as to the close affinities of these birds to the Momotidae, considering that they must form a group by themselves, to be called Todiformes, of value equivalent to the Pici, Passeri, and Cypseliformes of Garrod; there were many grounds for supposing that *Todius* is a very ancient form, more nearly representing the ancestors of the whole group of anomalognathous birds than any other living form,—from Mr. R. Trimen, on an apparently undescribed sun-bird, obtained in the province of Mossamedes, South-Western Africa, which he proposed to name *Cinnerys Erikssoni*, after its discoverer, Mr. A. W. Eriksson,—by Mr. P. L. Selater, on a species of duck (*Anas gibberifrons*), examples of which had recently bred in the Society's Gardens,—and by Mr. W. E. Forbes, on some points in the anatomy of a rare Australian duck (*Biziura lobata*) from examples that had recently died in the menagerie.

CHEMICAL.—May 18.—Dr. Gilbert, President, in the chair.—The following papers were read: 'On the Precipitation of the Alums by Sodid Carbonate,' by Messrs. E. J. Mills and R. L. Barr. The authors have determined the quantity of alumina precipitated in one hour from a solution of potash alum containing 1 per cent. of sulphate of alumina by varying quantities of sodium carbonate solution.—'On Rotary Polarization by Chemical Substances under Magnetic Influence,' by Mr. W. H. Perkin. The author has determined and compared the power which various organic liquids have of rotating the plane of polarization when under the influence of an electro-magnet; and he has calculated the rotary power possessed by the columns of liquids which would be formed by the condensation of unit columns of their vapours, or, in other words, the rotary power possessed by lengths proportional to molecular weight. The numbers thus calculated clearly indicate that the molecular magnetic rotary power increases *pari passu* with each increment of CH_2 .—'On the Constitution of Amarin and Lophin,' by Messrs. F. R. Japp and H. H. Robinson.

PHILOLOGICAL.—May 19.—Anniversary Meeting.—Mr. A. J. Ellis, President, in the chair.—Miss M. Haig was elected a Member.—The President read his annual address, commenting on the deaths of Dr. J. Muir, of Edinburgh, and Mr. H. Nicol, and containing reports by himself on the Society's Papers, on Stanford's Dictionary of Anglicized Foreign Words, on Wenker's Speech-Atlas of North and Mid Germany, on Mr. Bridges's account of the Yaghan Language of Tierra del Fuego, and on Mr. Man's and Lieut. Temple's papers on the Language of the South Andaman Islands; also reports by Dr. Murray on the Society's Dictionary; by Prof. Skeat on the English Dialect Society; by Mr. Pinches on Cuneiform Researches since 1874; by Mr. H. Sweet on Phonetics, General Philology, and Germanic Philology; and by Prof. Stengel on Romance Philo-

logy, 1875-82.—The following Members were elected Officers for the session 1882-3: President, Dr. J. A. H. Murray; Vice-Presidents, the Archbishop of Dublin, Dr. W. Stokes, Rev. R. Morris, A. J. Ellis, H. Sweet, and Prof. A. G. Bell; Ordinary Members of Council, Very Rev. Dean Blakesley, E. L. Brandreth, Prof. C. Cassal, C. B. Cayley, R. N. Cust, Sir J. Davis, F. T. Elworthy, D. P. Fry, E. R. Horton, H. Jenner, Prof. R. Martineau, Prof. J. B. Mayor, J. Peile, Prof. J. P. Postgate, Prof. C. Rieu, Rev. A. H. Sayce, Rev. Prof. W. W. Skeat, H. Wedgwood, and R. F. Weymouth; Treasurer, B. Dawson; Hon. Sec., F. J. Furnivall.

INSTITUTION OF CIVIL ENGINEERS.—May 23.—Sir W. G. Armstrong, President, in the chair.—It was announced that the Council had recently transferred Messrs. W. H. Bidder, H. Dangerfield, E. B. Ellice-Clark, A. C. Jenour, F. G. Lynde, W. P. Smith, J. Strachan, and E. Wilson to the class of Members; and had admitted ten Students. The last ballot for the session resulted in the election of four Members, of twenty-nine Associate Members, and of Sir D. L. Salomons as an Associate.

HISTORICAL.—May 20.—Mr. C. Walford in the chair.—The following were elected Fellows: Mrs. A. Serruys, Rev. T. Addyman, Rev. D. Maginnis, Messrs. E. J. Burgess, T. J. Croghan, and G. M. Savery, and Prof. L. J. Woodroffe.—Mr. Hyde Clarke read a paper 'On the Iberian and Belgian Influence in Britain.'—A discussion followed, in which Messrs. Karl Blind, P. Harrison, S. Pagliardini, and Alderman Hurst took part.

PHYSICAL.—May 20.—Prof. Fuller in the chair.—Prof. W. C. Roberts gave the results of his repetition of Prof. W. Spring's experiments on the union of finely divided particles of metal by pressure. Prof. Roberts exhibited an alloy prepared by him which melts under 100° C., although of the constituent metals none has a lower melting-point than 230° C.—Mr. W. Baily showed mathematically that in Prof. Guthrie's magneto-electric experiment exhibited at the last meeting the repulsion between magnet and copper disc varies as the square of the velocity of the disc.—Mr. Lecky and Prof. Macleod gave some results of tests of Mr. Bennett's cell.—Mr. C. V. Boys exhibited an improved form of his vibratory electric current meter.

ARISTOTELIAN.—May 15.—Mr. S. H. Hodgson, President, in the chair.—Dr. J. Burns-Gibson read a paper 'On Occam and the Critics,' which was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Thurs.** Royal Institution, 3.—'Digestion,' Prof. A. Gamgee.
Thurs. Royal Institution, 3.—'The Metals,' Prof. Dewar.
 — Archaeological Institute, 4.
 — Linnean, 8.—'Results of the Investigations on the Ceylon Coffee-Leaf Disease,' Mr. M. Ward; 'Cutaneous Nerve Terminations in Mammals,' Dr. G. Hoggan; 'Himalayan Ferns,' Mr. H. C. Levinge; 'Some British Acidulines,' Mr. H. C. Sorby and Prof. Herdman; 'Recent Additions to North Zealand Flora,' Mr. J. Kirk; 'Animalcules allied to Pleurocema,' Mr. F. W. Phillips; 'New Conium,' Mr. F. H. Carpenter.
 — Chemical, 8.—'Spectroscopic Study of Chlorophyll,' Dr. Russell and Mr. W. Lapraik.
Fri. United Service Institution, 3.—'Defence of Harbours by Capt. McEvoy's Improved System of Defence by Electrical and Mechanical Submarine Mines,' Lieut. C. Fleesman.
 — Philological, 8.—'Borrowed English Words in the Anglesa Dialect,' Mr. W. Jones.
 — Society of Arts, 8.—'Production of Ten, Cinchona, Rhen, and Wild Silks in India,' Mr. J. B. Royle.
 — Royal Institution, 9.—'The Intellectual Basis of Music,' Mr. J. H. Statham.
Sat. Royal Institution, 3.—'Poetry and its Literary Forms,' Prof. D. Masson.

Science Gossip.

The growth of the natural science and medical schools at Cambridge again causes pressing demands for increased laboratory and teaching accommodation. The chemical department especially needs more room; the botanical in common with the other biological laboratories are quite insufficient for the practical instruction which is eagerly sought; and the medical school has increased proportionally many times faster than the university generally.

The adjudicators of the Hopkins Prize for the period 1871-73 have awarded the prize to Lord Rayleigh, F.R.S., Professor of Experimental Physics in the University of Cambridge, for his various important papers connected with the theory of vibrations, and particularly for his paper 'On the Theory of Resonance.'

The Society of Telegraph Engineers and of Electricians has appointed the following committee to consider and report upon the risks from fire arising from the use of the electric light: Prof. W. G. Adams, Sir Charles T. Bright, T. Russell Crompton, R. E. Crompton,

W. Crookes, Warren De La Rue, Profs. G. C. Foster and D. E. Hughes, E. Graves, W. H. Preece, Alexander Siemens, Spagnoletti, A. Stroh, and Sir William Thomson.

The Marquis of Lorne has instituted a society for the advancement of literature and science in the dominion of Canada. Principal J. W. Dawson, F.R.S., is to be the first President, and the first meeting was appointed to take place in the city of Ottawa on the 25th of this month.

Mr. B. S. PROCTOR has been elected President for the ensuing year of the Newcastle-upon-Tyne Chemical Society, Mr. John Pattinson being Treasurer, and Messrs. J. T. Dunn and W. W. Proctor Secretaries.

Dr. MEYMOTT TIDY, Professor of Chemistry at the London Hospital, has been appointed, on the nomination of the Royal College of Surgeons, scientific analyst to the Home Office jointly with Dr. Stevenson, of Guy's Hospital.

The executive committee of the Darwin memorial, of which we spoke a fortnight ago, held their first meeting in the rooms of the Royal Society on the 16th inst. On the general committee are the French, German, and Italian ambassadors, the two archbishops, three dukes, Lord Salisbury, Lord Ducie, Lord Derby, Lord Granville, and Lord Spencer, the Vice-Chancellor of Cambridge University, the Master of Balliol, and the Dean of Christchurch, a large number of Fellows of the Royal Society, Mr. Tennyson, Mr. Browning, and others. The hon. secretaries are Prof. Bonney and Mr. P. E. Dove, to whom subscriptions should be sent. The American Minister, Sir J. Hooker, Sir J. Lubbock, Mr. Spottiswoode, Prof. Huxley, Flower, and Tyndall, Dr. Siemens, and others are on the executive committee.

The news of Mr. Darwin's death has called forth an excellent article by Prof. Asa Gray, which appears in the *Literary World*, a Boston paper. The June number of the *American Naturalist* will contain a biographical notice by Dr. Packard, and the articles will be devoted almost exclusively to the subject of evolution. Mr. John Fiske contributes an article on Mr. Darwin to the June number of the *Atlantic Monthly*.

"E. C. R." writes:—"To the list of articles, &c., by, or relating to, Mr. Darwin, extracted from the new edition of Mr. Poole's 'Index to Periodical Literature,' and given in the *Athenæum* of the 13th inst., may perhaps usefully be added Dr. Seidlitz's 'Literatur zur Descendenz-theorie seit 1859' (Leipzig, 8vo.), in which all known books, treatises, and papers are given, classified under *pro* and *con*. It has fifty pages of closely printed titles and references."

Mr. W. G. FORDHAM, of Odsey Grange, Royston, Herts, would be glad to receive from the secretaries of scientific societies or others such information as will enable him to compile a complete list of the scientific societies of the United Kingdom. Mr. Fordham is especially desirous of obtaining particulars respecting provincial societies and local natural history museums.

M. DE LALAGADE on May 8th asked the attention of the Academy of Sciences to some curious results obtained by the magnetic variations of magnetized bars during thunderstorms. With a thin iron membrane mounted at the end of a magnetized steel bar he heard a small musical note at each lightning flash.

PROF. PAGENSTECHE, of Heidelberg, has accepted the post of curator of the Museum of Natural History at Hamburg.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.—FIFTY-NINTH ANNUAL EXHIBITION NOW OPEN, at the Suffolk Street Galleries, Pall Mall East, from Nine to Six daily.—Admission, 1s.
 THOS. ROBERTS, Secretary.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten to Six.—Admission, 1s.; Catalogue, 6d.
 ALFRED D. PHIPPS, Secretary.

THE GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN, from Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

THE NINETEENTH ANNUAL EXHIBITION OF PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS MOLAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

TERCENTENARY OF SIR FRANCIS DRAKE.—THE COMMEMORATIVE PICTURES.—The Armada sailing from Ferrol—The Armada in Sight: Plymouth Hoe—and the Decisive Battle off Gravelines—together with some Relics of Drake and his time. ON VIEW Daily from Ten till Six, at Messrs. H. Graves & Co. 5, Pall Mall.—Admission, 1s.

THE LION AT HOME, by ROSA BONHEUR.—This splendid Chef-d'œuvre, the latest production of this celebrated Artist, also the complete Engraved Works of Rosa Bonheur, NOW ON EXHIBITION at L. H. LEFEVRE'S Gallery, 11, King-street, St. James's, S.W.—Admission, 1s. Ten to Six.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Phileas's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 55, New Bond Street. Daily, Ten to Six.—1s.

THE ROYAL ACADEMY.

(Fourth Notice.)

We continue our notes on the figure pictures of this exhibition. They by no means show an increase of solid studies such as lead to technical success. Mr. J. R. Reid takes Mr. Boughton for his model, and in some respects improves upon his guide. *Homeless and Homewards* (No. 476) is more solid and purer in colouring than the A.R.A.'s pictures. An itinerant musician and his family have just landed at a ferry. The man's grey coat is happily disposed against a mossy willow, while the darker dresses of his companions add force to a picture some of the faces of which would do credit to Mr. T. Faed himself. The silvery autumnal landscape comprises leafless willows, sheeny water, and deep-tinted verdure in a good broad harmony.—Mrs. C. A. Sparkes's *Prelude* (481), a lady sitting at a piano, but turning to her companion, who draws a long note from his violin, is nicely painted, luminous, broad, and soft, needing only a more searching style of execution to be first rate. As it is, it is an agreeable picture, and one of the best works of its kind in the room.

"*The King Drinks*" (468), Mr. B. Riviere's diploma picture, being a study of character, must needs be placed here, although it contains only the figure of a lion lapping water at a rivulet in a rocky desert. The attitude and action of the huge beast are faithfully cat-like. A study from the life made into a picture, this is a capital example of success in such a development. A more pretentious but not a better painting, by the same artist, and named below, shows the artist making a picture which need not have been more than a study, while it owes much to the lamp. Mr. Riviere's best work here is the avowed portrait called 'Cupboard Love' (330), which we have already noticed. This is far better than the large *Una* (1432), which is one of the most conspicuous pictures in Gallery XI., although it is by no means a fortunate embodiment of Spenser's type of chastity. The virgin in white, with golden hair trailing to her knees, is far too English, plump, and modern, too much like a sentimental boarding-school girl, to

—make a sunshine in the shady place

where the

—ramping lion rushed suddenly,
Hunting full greedily after salvage blood.

Apart from this anachronism, here is a good study of the lion who in proud submissiveness walks beside the damsel. Still the beast, deftly and realistically as he is painted, appears in what may be called an heraldic mood rather than a natural one. The picture does not the less happily illustrate 'The Faerie Queene.'—"*Floreat Etona!*" (499) displays some of the least pleasing of Mrs. Butler's mannerisms. Even a pot-boiler need not be so mannered, and should contain at least the germ of a thought. This is but a spirited sketch of horses with animated actions galloping towards us, and of one of the painter's heroic soldiers demonstratively encouraging his steed and his school comrade. The stumbling charger is the better of the two prominent horses. This specimen is one of an increasing class in the

Academy exhibitions, mere sketches made into pictures by dint of large canvases, broad frames, and sounding titles. The 'Sale of the Boat' (417), by Mr. P. R. Morris, the 'Royal Musician' (830) of Mr. D. W. Wynfield, 'Prince Edward VI. and his Whipping Boy' (649), by Mr. W. S. Stacey, and 'The Favourite, 1566' (628), by Mr. S. Lucas, are flagrant examples of this abuse. The Academicians give themselves a vast amount of needless trouble in selecting pictures because they permit artists to send any number of paintings in the hope of securing places for one or two. If no man were allowed to send more than two works he would select his best, and thus spare the R.A.s the labour of choosing and the odium of rejecting. Such a limitation would promote serious studies, and compel the facile painters to do their best and not what is easiest to them. As it is, few exhibitors who are not members of the Academy have more than two pictures on the walls; it would have been well if they had not been permitted to send more. They would then paint fewer pictures and paint more carefully.

The *Summer Storm* (518), by Mr. F. Morgan, deserves passing notice on account of its florid painting, spirited but coarse touch, and the able design, which has some of the characteristics of Mason and F. Walker, without the refinement and the delicate finish of either or the subtle reading of character that distinguished the latter and his poetic suggestiveness. *Merry as the Day is long* (711), by the same artist, is mannered. The group, however, of country urchins uproariously saluting an old woodman is capably designed and spirited. The representation of sunlight and shadow is, in a heavy and crude way, fortunate and correct; the principle of representation is therefore just, but in the painting there is, with all its energy, something that is common, not to say vulgar.—We have barely mentioned till now Mr. G. D. Leslie's *A Daughter of Charity* (531), which is a portrait in character and represents a plump and ruddy little girl, in the costume of a charity school, with a Bible in her hand, a blue ribbon on her neck, and a rosette of the same on her breast, elements which harmonize with her greenish-amber gloves, her white fichu and cap, and her clear carnations. The handling and modelling of this picture are honourably distinguished by completeness and solidity among a host of works which show that these qualities have not been sought for nor even recognized. Mr. Leslie always paints faithfully and skilfully; every part of his work is fairly considered and in keeping with the rest.

It would be well for Mr. S. E. Waller, who produced *Sweethearts and Wives* (551), a most unnecessarily large picture, to which a considerable share of the "line" in Room VI. has been, very unwisely, allotted, if he deserved the praise which is due to the Academician of whom we have just spoken. Mr. Waller's painting represents a castle gate and moss-troopers returning from a raid. A lad is wounded and supported by an older comrade, while, with tender alarm, a devoted young lady welcomes him. The tale is effectively told, but the execution of the picture is extremely flimsy.—Another military example is Mr. R. C. Woodville's *Maiwand: saving the Guns* (567), in which the painter has represented the stampede of the British gunners and not spared himself the delineation of hideous wounds. The design has quite as much spirit as the best of Mrs. Butler's. The ugliness of the horses is an unexpected feature in a picture which is well enough painted for its subject. There are numbers of French artists who would have done it better.—Mr. H. Hardy's *The Slain Enemy* (578) belongs to the same class. A boy and his bearded father—the latter a well-known model—are placed at the entrance of a cavern, apparently borrowed from a transpentine theatre, and congratulate each other on the death of a wolf. In this piece of mock-heroic design

a company of dogs form the best element, and according to its proper standard, which is but low, the boy's expression is melo-dramatically happy. The father is but a poor creature. The painting is, generally speaking, rough, opaque, and not worthy of the artist's reputation.—*The Foundling* (602), by Mr. M. Stone, is a sentimental design. Technically speaking, it is a commonplace study of a dark and solid figure, with wan and undefinable accompaniments. It is the weakest of Mr. Stone's productions, none of which is particularly robust.

Mr. John Faed is always resolutely poetical—at least he invariably intends to be so, and he does not invariably fail. In execution Mr. Faed somewhat resembles Mr. Brett, who, however, is seldom wilfully a poet. Circumstances and a happily chosen subject have frequently made poems of the works of the distinguished marine painter, but Fate is seldom equally kind to Mr. Faed. His execution is unflinching and equable. Even when it is pitilessly uninteresting it is always thorough, learned, and profoundly sincere; when sincerity leads to poetry, as it often does in Mr. Brett's case, the landscapes of Mr. Faed, as in *The Poet's Dream* (594), are eminently poetical; but his figures indicate a vein of pseudo-poetry analogous to that of Byron's most melo-dramatic pieces. Mr. Faed's poet reclining on a sea-cliff resembles Milton, but our artist's bard's inspiration, being confined to a mere spectacle of cloudland towers, temples, heroes, and saints, is but, so to say, an anachronism made visible in paint. Turner, when misled by the *ignes fatui* of a stupendous but not always disciplined imagination, departed from the true path into spectacular regions, but he took care never to treat the "airy forms," champions, heroes, and towered cities of cloudland, as Mr. Faed has done, with architectural and sculpture-like solidity. Samuel Palmer, in one of his latest works, ventured as near the verge of good taste as it was safe to go, yet he shrank from giving to his gigantic janitors of the gates of dawn more than suggestions of Titanic forms, which he left the spectator's fancy to fill in. Milton, writing of the cherub Contemplation as

Him that yon soars on golden wing,
Guiding the fiery-wheeled throne,

left the lynch-pins of that chariot to our fancy, and said not a word of the nails in the shoes of its steeds. Not so Mr. Faed. Elaborate, careful, faithful even to the smoothness of a mechanic touch, the workmanship of our artist is faultless, yet, by conceding nothing to our imagination, he has destroyed that mystery which all acknowledge to be an essential charm in art. That Mr. Faed recognizes the force of this charm when operating in nature is proved by the felicity with which he has here depicted a rainy moonlit landscape, comprising smooth water, lofty cliffs and trees, and the vast indefinable shadows of high-piled clouds projected over the distance. Even here it is hard to forgive the painter who must needs edit, or rather educate to death, the very fancies his design was intended to evoke, and in the slow movement of the shadows driven by a tardy wind delineate the advance of the victorious spectra of his cloudland upon those spirits of evil whom they drive to the outer darkness. Still Mr. Faed's poetry is sincere and unlike that of Sir Noel Paton, who draws spectral allegories from his memory, not from his imagination. The sincerity of Mr. Faed compelled him to draw beautifully the reclining figure of this dreaming poet, and to model every part of this picture with exquisite skill, and thus instinctively recognize the beauty of fidelity. Not so his fellow allegorist, whose stiff inspiration repeats itself in the rigid forms and metallic handling of flesh, armour, draperies, and other accessories in his graceful but cold allegories.

Refined, somewhat prosaic, and quite sincere is Mr. Gale's *Zara* (607), a well-painted half-figure of an Arabian lady in the costume of her people.—A thoroughly searching and delicately

finished study, by Mr. R. Arthur, of one of the heads of the horses of the pediment of the Parthenon is called *A Bit from the British Museum* (608).—A large picture, which is more learned than sincere, more scholastic than fine, is Mr. J. D. Linton's *The Banquet* (609), one of a series of six intended to illustrate the history of a soldier of the sixteenth century, and adaptable to M. Yriarte's account of the Malatestas, which was lately reviewed in these columns. These pictures are marked by a somewhat formalized recognition of the more luscious mode of Paolo Veronese, but by little real sympathy with the superb frankness of that master, and Mr. Linton has, in each example of the series that we have seen, damaged the considerable reputation that he won by vigorous but rather stiff single figures and capital studies in colour, sound exercises in textural imitation, and honourable examples of draughtsmanship. Here we have a splendid atrium, where a tall and slender dancer performs her office—we cannot say she floats or glides, although her air is graceful and her movements are elegant—before nobles and ladies who look sedately on. Designed severally with care, and somewhat antipathetically delineated, the lookers-on are but tame spectators, who take no delight in the somewhat scanty viands on the tables before them, and they converse, or sit silent without betraying the least admiration for the lithe figure of the dancer or any recognition of the gracefulness of her attitudes or the rhythm of her movements. The work wants massing in lights and shadows, homogeneity of composition, compactness of the groups, variety of incident, and energy of movement. In short, although distinguished here by care and learning, this ambitious and, to a considerable extent, fine picture lacks that spontaneity which alone gives vitality to a work of fine art. Among the admirable studies of parts is the fat noble on our right who turns to listen to his companion.—*Out of Time* (618), by Herr C. Schloesser, a red, brown, and warm grey study, shows an old man at a piano, and exhibits a light, accomplished, but somewhat mechanical touch, a happy taste for composition, and agreeable colour and illumination.

Mr. S. Lucas's painting does not become more solid. *The Favourite*, 1566 (628), is a specimen of an easy-going kind of art borrowed from the French and the school of which Mr. Pettie is the leader. The key-note of this costume picture is the favourite's white satin jerkin. The design is melo-dramatic, and the execution of the slightest; for instance, the legs of the principal figure have neither form nor finish. On the whole, this is probably the least solid picture in the exhibition.—Even Mr. W. S. Stacey's *Prince Edward VI. and his Whipping Boy* (649) is more solid. Besides, the design is sincere and shows sympathy with the subject, some pathos, and a little humour. Still it did not deserve a place on the "line" for any quality except colour, and even the colour is commonplace. The somewhat mean and peevish features of the prince do not indicate a gentleman. The execution is heavy and rather coarse.—One of the most original pictures here is the outlandish work which Mr. J. Griffiths calls *Ajanta Caves*, A. D. 600 (660). Brown figures clad in deep rose-coloured robes are seen at their devotions at the richly carved and profusely painted entrance to the sacred place, blazing sunlight being behind them, a golden and ruddy lustre falling on them from the front. The artist has succeeded in preserving the solidity of his figures between nearly equally powerful lights, both of which are intensely warm. The defect of the picture is the unnecessary ugliness of the figures; for instance, the old man kneeling at the threshold spoils the charm of the vivid and striking coloration and the careful, able, and solid draughtsmanship. The architecture, which is richly decorated with painted flowers, is flat, dry, and mechanical. It needed solidity, richness, and freedom of touch and textures. Still the picture is good and worthy

of its good place.—Mr. F. G. Cotman painted the portraits of a distinguished family, and sent his picture here with the title of *Dummy Whist* (661). The Hanging Committee unwisely placed the picture on the "line," where it is easy to see that, although showing considerable technical ability in one or two of the hands and in the camellias which bloom near the card-table, the artist has not succeeded with the faces, which lack grace and intelligence, to say nothing of beauty or dignity. No picture here is a greater puzzle.

It is impossible to congratulate Mr. E. Long on his productions of the year. *The New Fugue* (678) is a less ambitious, less exacting subject than the mother of Sisera waiting for the wheels of his chariot; in fact it is the tame portrait of a lady at an organ. The motive of the design is exceedingly commonplace, and nothing could be more trivial than the technical principle illustrated by the contrasts of the swans-down tippet, the black satin gown, and the fully lighted face. All other parts of the picture have been sacrificed to these, and even they have been carried out with empty forms and perfunctory modelling, if modelling it can be called which admits of nothing like analyses of the garments, their folds and contours. The other portions of this work are weak and empty. From Metsu to Mr. Storey, the last noteworthy artist who adopted the motive in question, every painter has treated it more carefully and sincerely than Mr. Long. A much better picture is *Noushatoul-oudadat* (1483), which Mr. Long has wisely preferred to 'The New Fugue' for his diploma work. The imaginative and technical motives are devoid of fibre and purpose, but the handling of this painting and the choice of its colours show considerable good fortune and dexterity. Still at best this is simply a fainter version of the art of John Phillip, himself not too robust a master.

Even more outlandish than 'Ajanta Caves' is Mr. N. Chevalier's *The Convalescent: Interior of a Buddhist Monastery, China* (688). The prevailing tint is like curry powder. A dingy Chinaman, without any of the inner gold which makes his countrymen's carnations agreeable, takes a cup of tea, or physis, while sitting with his feet in a lounging chair, and is attended by yellow priests on a terrace which overlooks a dingy landscape. The painter has used a canvas five times as large as the subject and his treatment of it deserved, and covered it prosaically as well as inartistically with pigments which are at once pallid and unclean.—The "Cara Nonna" (699) of Signor Bellei represents with admirable spirit and energy a hideous and dirty girl embracing a still more hideous and dirty old woman. The artist has studied Frank Hals with extraordinary zest and rare success, and in execution, uncouthness, and whimsical humour proved himself no unworthy disciple. The claw-like hands of the old woman, although most repulsive, are wonderfully true and full of character.—Mr. A. Hill's full-length naked figure of a young woman, called *A Dancer* (701), stands before a wall of warm white marble. The face is sweet, pretty, and expressive; the torso and left arm are good and carefully modelled, but the legs are too short and the feet a little too big. A scholarly and honourable work, of a kind rarely found at the Academy, attesting skill attained by diligent studies and guided by a fine taste, there is not much that is spontaneous in the conception of this very estimable picture.—The easy-going sentimentality of Mr. P. R. Morris's *Sale of the Boat* (417) ought not to divert the critic's attention from the still easier and more artificial technique of the sea-shore, where the bereft family of a fisherman attend the disposal of his boat. A design suited to the columns of a popular publication has been depicted on a canvas big enough for a work full of thought, and the result of faithful studies. Mr. Morris's affection for other men's footsteps has

led him into many paths where he has stumbled on technical difficulties which it was not given to him to master. His pale reflection of the refined art of the late Mr. Boxall is at first sight a somewhat agreeable novelty, still the portraits of Mrs. Phil. Morris and Daughter (705) do not bear examination any better than many other imitations of able men.

The *Visit* (704) of Miss A. L. Robinson, a pretty but somewhat Hals-like picture of two little girls dressed in black and grey seated on a blue sofa, before white and gold embroidery, may be classed with the 'Cara Nonna' of Signor Bellei, but the subject is pleasanter and the artist's touch finer. The demure self-restraint of the children is given with quaint and admirable humour; each infant is eager to burst into talk.—*A Window Garden* (706), by Mr. A. Stocks, is rough, gaudy in colouring, and incomplete. At first sight the geraniums and other flowers look very like nature, but on closer inspection their fallacious execution becomes obvious.—Another picture of Mr. S. Lucas's is *Disputed Strategy* (745). The story is told with vigour, and it is painted with much dashing dexterity, if with little art. Mr. Lucas, whose abilities fit him for better things, seems to have chosen the shortest, not the best, path to a reputation.—Mr. R. S. James has been carefully pathetic in the design of his elaborately executed figure of a wounded soldier seated at the entrance of a churchyard, as we suppose it to be. The dress, although a little hard and suggestive of photography, is very solid, neat, and complete; the colour is clear and the handling firm. Signs of the lamp appear in the brownness of the sunlight shadows; surely the basket in front is much too small. The title is suggested by the design—it is *Remembered Still*; the number is 753.

The *Feast of Flora* (766) is evidently Mr. J. R. Weguelin's tribute of admiration to the genius of Mr. Alma Tadema. A damsel stands, flushed with wine and crowned with flowers, and clad in a saffron robe, which reveals her rosy skin, on tiptoe on the steps of a Roman fountain in sunlight, and offers jonquils to the black basalt Egyptian statue which is reared there. The arms are too small; all parts are painty and need care and refinement.—*A Messenger of Good Tidings* (767) is an illustration of 'Romola.' A group of a messenger and a townsman rejoicing at the news of the delivery of Florence is full of energy, and movement is well expressed in the figures of the man and the horse. On the other hand, the spectators are but doll-like; their inspiration is artificial and their movements are stiff. A charitable lady affectedly turns up her eyes while she distributes a dole of bread to the very theatrical poor of the city. Still this picture has merit enough to make us hope the artist, Mr. F. Topham, will work with more thoroughness in future and study the difference between sentiment and sentimentality in design.—*A Jacobite Proclamation* (786) is undoubtedly Mr. A. Gow's best picture in all respects. The execution, dexterous and neat as it is, is rather slight and thin. The horses are carefully designed, neatly and spiritedly drawn, and as various in their characters as their masters are. Touches of keen satire appear in the foolishness of the men's faces, their little, narrow heads and low brows, the half-hearted yet demonstrative nature of their actions. The foxhounds in the foreground are capital though somewhat sketchy studies. An agreeable pearliness pervades the soft yet bright sunlight of the view, its dark pines and their ruddy stems.—*The Fight for the Standard* (813), by Sir John Gilbert, is a fair example of that impossible hurly-burly sort of design in which he but too often indulges, and of which most of us are heartily weary. Sir John employs his materials and mannerisms with the old *chic* and all the old energy, but he has not imparted to this example that clear and rich colouring and brilliant illumination with which he used at one time to charm his admirers. The

confusion of the figures proves that they were disposed without a ground plan.

Mr. T. M. Rooke is one of the few original artists who have appeared within the last decade. His work is so good and so fine that we turn with interest to everything he does; but the series of pictures which have been most inconsiderately hung above the violent colour and fuliginous chiaroscuro of the 'Fight for the Standard' do not afford unmixed satisfaction. Mr. Rooke's draughtsmanship does not grow more solid; those affectations of his which seemed to be temporary whims have become mannerisms, and in all these five illustrations of the legend of Jephthah (808-12) the critic will detect defective modelling, and want of simplicity and breadth in the designing of the figures and the disposing of their draperies. The best of the set is *The Meeting with his Daughter* (810), where the dancing girl in white is animated and elegant. In *The Vow's Fulfilment* (812) the daughter is well designed, but she lies on a pyre which would hardly burn one of her toes. The rich, harmonious, and sober colour of these pictures deserved a better fate than has befallen it here.

—Mrs. Alma Tadema's *Asleep* (825) has a charm of rich and sober colouring more like that of M. A. Stevens than of any other living artist. A girl in citron and blue, who has been knitting, sleeps soundly in her chair. The white book on the floor serves as a foil to the resplendent copper foot-warmer at its side.—*A Royal Musician* (830), a work of the class to which Mr. Topham's 'Messenger of Good Tidings' and Mr. Lucas's 'Favourite' belong, is not the best outcome of the ready skill of a painter whose pictures a few years ago were not unworthy of Egg. This specimen is intended to represent the astonishment of the foreign ambassadors who were received by the Princess Mary Tudor, and treated to a performance on the virginals. Had they encountered an infant so imbecile as this Mr. Wynfield's creation they might well have marvelled. The poverty of the figures apart—and they could not well be tamer—we marvel why the artist, intending to deal with costumes and furniture, did not paint them with spirit and tact, or at least with learning and care.—A costume picture of another sort is Signor F. Vine's delineation of an uproar in a wine cellar, which he has called *The Queen of the Revels* (852). The painting of most of the heads is crisp, neat, firm, and distinguished by ready skill; the expressions are, according to the standard of the work, admirably full of spirit and varied in kind and degree. The carnations and dresses are so luminous and bright that the whole composition sparkles until, losing homogeneity, breadth, and force, it has parted with that unity which makes a picture. The singular dexterity with which the accessories, such as the wine flasks on the floor, have been depicted need not be commended to a generation that admires only too heartily such *tours de force*.

Quitting Gallery VIII. we find the remainder of this class of works in Gallery XI., and first of all encounter Mr. L. C. Henley's *A Vexed Question* (1430), a little picture of three monks disputing over a charter of their convent; figures rendered with much energy and first-rate discrimination of character and felicity of expression. The colour is rather clay-like and the textures are mechanically opaque, still the picture is among the best of the humorous contributions of the year.—*You Darling!* (1431), by Mr. M. Goodman, is another capital piece of *genre*. The execution is bright and delicate, the colour well arranged and pure, and the feeling for expression just and lively.—*The High Life* (1434) of M. J. Béraud, a small picture representing an evening party assembled under conditions which the innocent French artist seems to think are proper to the British aristocracy, has been cleverly engraved in *L'Art*. The painter has sent to the *Salon* a similar picture, called 'L'Intermède' (195), of which we have already

spoken. 'High Life' is a good illustration of the technical process of the artist, his taste for dainty touches and rosy colour, his power of dealing with artificial light and the characteristics of middle-class personages in black coats and muslin dresses. The work is decidedly brilliant and cleverly treated as to tone.—Mr. Clausen's *Portrait* (1441) in a modern character is first rate in its way.—*The Apples* (1446) of Mr. C. E. Cox is a beautiful piece of rich and solid painting.

Sir F. Leighton's *Melittion* (1462) is a damsel of luxurious yet spiritual beauty wearing a pinkish-saffron robe, holding a golden vase, and standing at ease before a pomegranate tree, the ruddy, ripe, and cleft fruit of which suggest the inner pathos of the almost voluptuous subject. The red seeds of the fruit are the highest notes of colour in the picture. The soft languor of the lady's face is in keeping with the tenderness of the rest of the painting, and the whole is a true example of the characteristic taste of the P.R.A., apart from that nobler and more ambitious mood which finds expression in 'Phryne at Eleusis'.—*St. Ives Bay, Cornwall* (1521), is the last of Mr. Boughton's contributions we have to mention. The figures are very poorly designed indeed; and the landscape, which is one of the most beautiful and rich in Britain, is crude, painty, and opaque.—*Orders* (1528), by Mr. W. Logsdail, shows the courtyard of an ancient mansion in strong sunlight, and is vigorously but not very brightly painted, nor are the tints pure as they are in nature. The figures of two soldiers have been designed and delineated with exceptional spirit.—*The Skipper and his Crew* (1529) is not one of Mr. A. Hughes's best pictures, although there is characteristic sweetness in the beautiful faces of the children, who sit at table while a sailor in a tanned blouse reverently asks a blessing on the food. Their ruddy cheeks are surely too blooming, if not feverish. Mr. Hughes paints this sort of subject too often.

EXHIBITION OF WORKS OF SCANDINAVIAN ART AT SOUTH KENSINGTON.

SOME months ago we mentioned that the authorities of the South Kensington Museum intended to exhibit a collection of specimens of North European art from the earliest period to the present. They have long ago bought where they could buy; they have now borrowed largely from those public and private collections of Sweden, Denmark, and Norway which with rare generosity were opened to them, and, under the direction of Sir P. Cunliffe Owen, who took great interest in working this little explored mine of national art, they have massed in the South Court at Brompton a number of interesting if not very beautiful examples. A very few private collectors, among whom Mr. Edward Rae, of Birkenhead, is conspicuous, have endeavoured to illustrate the rich and masculine art of the people of the North, but no collection so valuable or complete has been shown to the public as that which is to-day (Saturday) opened in, as it must be admitted, a somewhat incomplete state of arrangement.

Most of these specimens prove the overpowering influence of Romanesque art as well as of the older Byzantine modes. The strap-work and those lacertine or interlaced ornaments and the quaintly spirited figures which we usually associate with Anglo-Saxon decorations, but which, at least in the case of many memorials in stone, appear to be of much later date than that name implies, are reproduced here in stone, silver, bronze, iron, and wood. They ornament objects intended for all sorts of uses, from the vigorously carved wooden doorways of Norwegian churches to the table-spoons and sculptured posts of the houses of Norwegian peasants, some of which are thoroughly Romanesque, and not at all Gothic or mediæval, while others attest the influences of the baser Renaissance. A group of these posts from the Nordiska Museum

at Stockholm and the carved wood bedposts of the same origin and earlier date may be profitably studied alongside of the magnificent church doors, or rather frontispieces, loaded with the boldest lacertine ornaments, of which no fewer than four are to be seen in the court. Near these examples will be found a church door with iron scroll-work from Moheda, in Småland, probably of the fourteenth century, but undoubtedly, as its original position in this northern province would suggest, a type of a kind of art which had long fallen out of use in southern countries. A curious mixture of Romanesque with Gothic motives, in a flowing pattern, may be seen in this invaluable and original example. Near it is a group of bench (pew) ends of pine from the Faröe Islands carved with decorated ball-flowers, late Perpendicular figures of saints, and shields of arms in rondels, three of which are of Gothic character, while one of the four bears, in a specimen of uncouth canting heraldry or allegory, a device sufficient to shock a mediæval designer's sense of propriety in art. Close to the last is a cast of an oak door from an Iceland church, which is enriched with low reliefs sculptured in two large discs, representing the defeat of the Evil Dragon by a knight who wears armour identical with that of the Norman invaders of England as depicted in the Bayeux Tapestry, including the conical helmet with a straight bar instead of a vizor in front, and the longer projection, or pendant, behind the wearer's head. The large iron ring of this door is enriched with patterns. Very curious are the large chairs hewn out of the solid wood and sculptured with Romanesque *fleurons* and bizarre figures of men and animals. One of these bears in paint the date 1778, which, if an original record, would attest a most remarkable survival of ancient modes of ornament. No ancient relic here can be compared with the reproduction of an noble altar-frontal of wood overlaid with gilded copper plates from the church of Lisbjerg, in Jutland, and comprising numerous lines of figures of saints and other worthies. In the centre is a Crucifixion with parallel feet—the arms of Christ are lost. Scroll-work and inscriptions complete this fine specimen of ancient Scandinavian design. Similar examples of Rheno-Byzantine origin, and dating from about the tenth and eleventh centuries, are known to students.

The collection begins with specimens of the art of the so-called stone and bronze ages. Besides the flint knives and celts, the axe-hammers of deer's horn, whalebone, and stone, the bronze swords, shields, and lance-heads, the bronze collars, combs, brooches, and vases, there are a flagon of gold and nine vessels, like ladles or cups, with long upright handles, all of the same metal, and from the Island of Sealand. Of the iron age remains occur in the scramasaxes, two-edged swords, lance-heads, celts, and gold armlets and fibulae, a silver cup inlaid with gold, numerous bracteates of gold, iron, and silver, fibulae from Sealand, an iron axe inlaid with silver by hammering, a large mask of silver for the face, found in the Thorsbjerg Moss, and clasps, mouthpieces, and collars of gold from Fühnen, Lolland, and Jutland.

Among the numerous objects inferior in historical interest to the above are textile fabrics, personal and domestic, enriched by many processes of the needle and in varied colours: embroidered marriage girdles, bodices, and gloves, caps, aprons, skirts, and screens. Besides these may be seen large pieces of tapestry of the sixteenth century, and richly carved drinking-horns of ivory and metal. Bowls of carved and painted wood of a very peculiar and most interesting character are largely represented here. Among the jewellery reproduced from the treasures of the Nordiska Museum at Stockholm are collars of silver and gold, belts and baldrics, breast ornaments and buttons of the same metals. Three splendid bridal crowns from Hardanger and Voss, in Norway, are very similar to the

coronets on statuettes of Greco-Phoenician origin which Major di Cesnola found at Salamis. There are, too, certain battle-axes which are said to bear noteworthy dates, such as 1640, 1654, and 1758 (?); likewise candlesticks and silver cups, snuff-bottles, spoons, and tankards, boxes and baskets.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 20th inst. the following, from various collections:—Pictures: J. Linnell, sen., *Milking-time*, 325*l.*; "Over the Hill," 640*l.* R. Ansdell, *Returning from Deerstalking*, scene in Glen Lyon, 346*l.*; A Highland Drove, 220*l.* E. Van Marcke, *Brittany Cattle*, 430*l.* B. W. Leader, *On the Welsh Border*, 210*l.* J. Linnell, *The Harvest Waggon*, 588*l.* M. Stone, *Married for Love*, 514*l.* W. P. Frith, *The Race for Wealth*, finished sketches for the larger works, 693*l.* J. C. Hook, *The Coral Fisher*, Amalfi, 1,155*l.* J. Phillip, *Al Duena*, 703*l.* F. R. Lee, *A View in Devonshire*, with cattle by T. S. Cooper, 383*l.* H. Dawson, *A Harvest-Field*, 210*l.*; *Newstead Abbey*, 201*l.* Drawings: T. S. Cooper, *A River Scene*, with cows and sheep, 151*l.* S. Prout, *The Hôtel de Ville*, Louvain, 157*l.* Copley Fielding, *Plymouth Sound*, 105*l.* J. M. W. Turner, *The Lake of Geneva*, in the beginning of the present century, 871*l.*

The same auctioneers sold on the 23rd inst. the following: *The Hawking Party*, after Sir E. Landseer, by Ryall, 199*l.* T. Gainsborough's *Works*, 125 engravings, 19*l.* Sir Joshua Reynolds's *Works*, 627 portraits, 133*l.* Hogarth's *Works*, 60 original engravings, 6*l.* Turner's *Liber Studiorum*, an original subscriber's copy, 509*l.*; another copy, 147*l.*

Messrs. Sotheby, Wilkinson & Hodge sold on the 16th inst. and following days the collection of coins formed by a gentleman. The following realized the highest prices: Edward VII., *Sovereign of his sixth year*, *obv.* half-length figure, crowned, *rev.* shield, crowned, supported by lion and dragon, *m.m.* tun, 16*l.* 5*s.* Elizabeth, Ryal, *obv.* queen standing in ship, holding sceptre and orb, *rev.* rose, 20*l.* 10*s.* James I., *Pound Sovereign*, first coinage, *obv.* three-quarter bust to right, *rev.* royal shield, *m.m.* thistle, 19*l.* 5*s.*; *Spur Ryal*, *obv.* king standing in ship with a shield, a flag at the prow, *rev.* rose surrounded by rays, *m.m.* crown, 19*l.*; *Thirty-Shilling Piece*, fifth coinage, *obv.* king seated on the throne, holding sceptre and orb, *rev.* royal shield with xxx above within garter of lions, *m.m.* mullet, 17*l.*

FINE-ART Gossip.

THE first day's sale of the Hamilton Palace collection by Messrs. Christie, Manson & Woods, June 17th next, will comprise eighty Low Country paintings, including pictures from Fonthill. The late Duke of Hamilton married Mr. Beckford's daughter, who inherited many of her father's treasures of all kinds. Rubens's portrait of the Count-Duke Olivarez, *en grisaille*, engraved by Pontius, will be sold on the 17th (it is a copy from Velazquez's portrait of Philip IV.); likewise the following:—"The Loves of the Centaurs"; "Christ Triumphant"; and the famous "Daniel in the Lions' Den," which was given by Sir D. Carleton to Charles I. (the last picture was at the Royal Academy in 1873); L. Cranach, "Judith with the Head of Holofernes," signed; Van der Neer, "A Dutch Town on a River"; Van Dyck, the fine whole-length portrait of the Princess of Phalsbourg (R.A., 1873), supposed to have belonged to Charles I., from the Orleans Gallery; "Duchess of Richmond and her Son as Cupid"; "Equestrian Portrait of Charles I., and others"; A. Van de Velde, "A Calm"; J. Van de Velde, "A River Scene"; N. Berchem, "The Ford"; J. Wynants, "River Scene"; Holbein (?), portrait of Edward IV. in black dress, as to which it is to be noticed that this prince was

but six years old when Holbein died (the picture shows the subject to be at least twelve years of age); A. Brauwer, "Interior of a Cottage," a capital example; M. Hobbema, "A Water-Mill"; D. Teniers, "A Landscape"; J. Breughel, two allegories; A. Elzheimer, "Tobit and the Angel"; G. Berkeyde, "Haarlem"; A. Van Ostade, "Interior of a Cabaret," signed and dated 1656; "Adoration of the Magi," attributed to Mabuse, which Dr. Waagen ascribed to Patenir. The Italian pictures will be sold on Saturday, the 24th of June, and Saturday, July 1st; Dutch, Flemish, Spanish, and English pictures on the 8th of July. In the collection are A. Mantegna's portrait of Luigi Gonzaga and his wife, mentioned by Vasari; S. Botticelli's "Assumption of the Virgin," from Fonthill, which was at Burlington House in 1873; A. da Messina's signed portrait of a youth, dated 1474; "The Circumcision," by Luca Signorelli (R.A., 1873, No. 162), signed; Bronzino's noble portrait of Leonora di Toledo, wife of Cosmo de' Medici; and the "Masaccio," "The Last Supper" (R.A., 1873). With these are the famous little picture of a laughing boy holding a toy, which was in the Arundel Collection, belonged to Lady Betty Germain and Sir W. Hamilton, and was sold at Fonthill, seventh day, lot 107, and was often attributed to Da Vinci, by Dr. Waagen to Luini, engraved; A. del Sarto's portrait of his wife as the Magdalen (R.A., 1873, No. 161); Titian, portrait of Philip II.; N. Poussin's "Entombment," engraved by Pesne; Claude's "Bacchus and Ariadne," engraved by Vivares and in the "Liber Veritatis"; Velazquez's portrait of Philip IV.; and Cima's "Madonna with the Infant Christ." Among the examples to be sold on the 4th of July are two pieces of Henri II. ware. The entire collection, *bric-à-brac* and *objets d'art* included, is comprised in 2,213 lots, among which—besides the pictures, a certain proportion of which are gems of art, the others being open to criticism—are numerous historical relics and personal souvenirs, as well as beautiful miniatures and choice specimens of porcelain, enamels of every kind, rock-crystal, porphyry, ivory, lacquer, Gouthière, buhl, Sèvres, Limoges, jasper, bronze, tapestries, coins and gems, and various metals.

THE fourth panel of Mr. F. M. Brown's series of historical frescoes in the Town Hall, Manchester, is finished. We have already described the work, and need only remind our readers that it represents the establishment of Flemish weavers in Manchester, A.D. 1363, by Queen Philippa of Hainault. Her Majesty and female attendants have been "maying," and consequently each is clad in Lincoln green and bears a flowering branch of hawthorn. A Fleming shows a piece of green cloth to the queen; he is assisted by his wife, child, and a workman; a row of street children appear on our left. On our right an old weaver and his apprentice sit in front of his shop. The key-note of the fresco is green; that of the adjoining work, "The Expulsion of the Danes," being supplied by black, white, and red.

THE authorities of the National Gallery have recently exhibited to the public No. 1107, Nicolò da Foligno's triptych, in the central portion of which the Crucifixion is represented, and in the wings four subjects in separate compartments, two on each side, being the Agony in the Garden, Christ bearing his Cross, the Descent from the Cross, and the Resurrection. We described this work on p. 387, *ante*. Four pictures have been lately protected with glass: these are Wilson's "View in Italy," No. 301; "The Deposition in the Tomb," by Palmezzano, No. 596; "The Vision of St. Bernard," by F. Lippi, No. 248; and Melozzo da Forlì's "Rhetoric," No. 755, and his "Musio," No. 756.

It has been strongly urged upon the committee of the French Chamber of Deputies appointed to dispose of the jewels of the crown that a part of the sum to be realized by this means should

be appropriated to buying pictures from the Hamilton Palace collection. We trust Mr. Burton has a sufficient *crédit* for the same purpose. It would be monstrous folly to allow several of the fine things in the collection to leave the country.

IMMEDIATELY after the Indian Art Museum was turned over to the charge of the Department of Science and Art, Mr. Purdon Clarke, who had proved himself most efficient during the late Paris Exhibition, was sent to India, under the auspices of the Supreme Government, and has since visited numerous parts of the country and collected a number of very interesting examples of native art-workmanship, which, when properly arranged, will next spring, probably, supply an important and attractive feature of the exhibitions at South Kensington, and be made generally available for public use by means of the Circulation Department of the museum.

MR. MASKELL is preparing a hand-book, of the kind found useful in respect to the Dyce and Foster bequests, of the Jones bequest of works of art to the South Kensington Museum. The high quality and numerous illustrations of this work are doubtless intended to show the appreciation in which the authorities hold the magnificent gifts they have received on behalf of the nation. The British Museum, on the other hand, silently absorbs all it can get, and does not even bestow thanks on those who have been instrumental in procuring for the country such splendid additions as the Bewick gift of drawings and woodcuts. The Jones collection will not be accessible to the public for some time to come.

We have received the catalogue, illustrated with photographs, of the cabinet of old fans, the property of Mr. R. Walker, which we noticed when it was first exhibited at the Fine-Art Society's Gallery. Messrs. Sotheby, Wilkinson & Hodge will sell the collection on Thursday, the 8th prox., and two following days. On the last day the same auctioneers will sell Mr. Holman Hunt's picture, "The Strayed Sheep," a view of Fairlight Glen, painted in 1852.

It is probable that the site recently secured by the Fitzwilliam Museum Syndicate at Cambridge, to the west of the churchyard of St. Mary the Less, will be utilized for the erection of a new museum, library, and lecture-room for classical art and archaeology, and for the accommodation of the local and general archaeological collections of the Cambridge Antiquarian Society, which have been offered to the university. The Fitzwilliam Museum can contribute 5,000*l.* from its reserve fund for this purpose, and a further sum of 2,000*l.* is sought from the university chest.

THE French Senate has agreed to the vote, presented by the Chamber, of 217,000 francs for the acquisition by the State of the collection of the late M. C. Timbal, and a *crédit* of 118,545 francs for the purchase of four pictures by M. Courbet.

THE equestrian statue of Marceau, by M. Clésinger, will soon be erected in Paris opposite the entrance to the Musée des Arts Décoratifs.

M. CHARLES LEFEBVRE, the historical painter, is dead. He was born in 1805 and studied under Gros and Abel de Pujol. His first contribution to the *Salon* was "The Prisoner of Chillon," exhibited in 1827. He obtained a second medal in 1833, a first in 1845, a third at the Exhibition of 1855, and the Legion of Honour in 1859.

THE Spanish Society of Painters in Water Colours have opened their exhibition at Madrid. Ferrant, Esteban, Manresa, Hispaleto, and other artists contribute. The king's sisters, Doña Paz and Doña Eulalia, each show a drawing.

THE bicentenary of Murillo has just been celebrated at Seville. The Giralda was illuminated, and a service held at the cathedral. There was also a "gran procesion civica," which led to a slight disturbance.

"H. W." writes from Naples, under the date of May 15th: "Few men in Naples were better known or more highly esteemed than Gabriele Smargiassi, who has just passed away. Smargiassi was one of the council which had the direction of the Institution of Fine Arts; there he spent the greater portion of his time, working with almost the energy of youth. Though he was eighty-five years of age, he was still hale and strong. The Institute of Fine Arts was closed for a day or two, in homage to the memory of one who had gained the respect of his fellow citizens by his private virtues and his artistic talents."

MUSIC

ROYAL ITALIAN OPERA, COVENT GARDEN.
FIRST APPEARANCE OF MADAME PAULINE LUCCA—SATURDAY, May 27th, 'CARMEN' (to commence at 8 15) will be produced. Madame Pauline Lucca, Madame Valleria; Mons. Bouhy, and Signor Lestellier. Conductor, Mons. Dupont.

MONDAY, May 19th, being Whit Monday, there will be no performance.
MADAME SEMBRICH—TUESDAY, May 20th, 'LA SONNAMBULA.' Madame Sembrich, Signor de Reszke, and Mons. Massart.
MADAME ADELINA PATTI—WEDNESDAY, May 21st, 'L'ETOILE DU NORD' (to commence at 8 15). Madame Adeline Patti, Madame Valleria. Signor Lestellier, and Mons. Galliard.

MADAME ALBANI—THURSDAY, June 1st (first time this season). Wagner's Opera, 'LOHENGRIN.' To commence at 8 o'clock. Madame Albani, Mlle. Stahl, Signor Cologni, and Mons. Sylva. Conductor, Mons. Dupont.

Doors open at 8 o'clock; the Opera commences at half-past. The Box-Office, under the Portico of the Theatre, is open from 10 till 5. Orchestra Stalls, 11. 5s.; Side Boxes on the First Tier, 3. 2s.; Upper Boxes, 2. 12s. 6d.; Balcony stalls, 15s.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

MADAME SOPHIE MENTER will give her THIRD PIANOFORTE RECITAL on FRIDAY NEXT, June 2, at ST. JAMES'S HALL, at 5 o'clock.—Stalls, 10s. 6d.; Balcony, 3s.; Admission, 1s. Stanley Lucas, Weber & Co., 84, New Bond Street; Chappell & Co., 50, New Bond Street; usual Agents; and at Austin's Ticket Office, St. James's Hall.

THE WEEK.

DRURY LANE THEATRE.—German Opera.
ST. JAMES'S HALL.—Mr. Ganz's Orchestral Concerts.
Richter Concerts.

FOLLOWING close on the performances of the 'Ring des Nibelungen' at Her Majesty's Theatre has been the commencement of a series of German operas at Drury Lane under the direction of Herren Franke and Pollini. The series consists in all of twenty-four evenings, of which eighteen are to be devoted to the works of Wagner. In addition to 'Der Fliegende Holländer,' 'Tannhäuser,' and 'Lohengrin,' which have already been heard in London in Italian and English, two of the composer's greatest and most representative works, 'Die Meistersinger' and 'Tristan und Isolde,' are to be given for the first time in England. The repertoire also includes Beethoven's 'Fidelio' and Weber's 'Eury-anthe,' three performances of each of these works being announced. A very strong company, chiefly from the Hamburg Opera, of which Herr Pollini is the director, has been brought over, an excellent orchestra is engaged, and last, but not least, the services of Herr Richter have been secured to conduct the entire series of performances.

For the opening night of the season, last Thursday week, 'Lohengrin' was the work chosen. A better selection could hardly have been made. More familiar to the public than any other of Wagner's works, excepting perhaps the 'Fliegende Holländer,' it afforded those who were present an opportunity of judging the merits of the rendering which they would not have enjoyed, at least to the same extent, with less-known music. Yet it is not too much to say that on this occasion 'Lohengrin' was really heard for the first time in England. We are not underrating the previous performances of the work; it has been several times given by Mr. Carl Rosa's company in an excellent manner, and we recall with pleasure the admirable impersonations of Elsa by Madame Albani and Madame Nilsson at the Italian

opera-houses. Yet it is none the less true that a performance of any of Wagner's operas in Italian is a mere caricature; and although much less is lost in an English presentation, still the connexion between words and music is so close, not to say inseparable, that in any translation, no matter how faithful to the original, much must necessarily be lost. Again, German singers possess the true secret of Wagner's declamatory style to a far larger extent than is the case with most vocalists of other nations. Complaints are often heard from those who hear Wagner's operas in German that the singers can do everything except sing. It must be at once conceded that Wagner, especially in his later works, seldom requires the *cantabile* style from his vocalists. It is a part of his system that the singer shall declaim the words with their suitable intonation, while the musical expression of the situation is mostly depicted by the orchestra. We shall not now discuss the question whether this system be sound or not; but it is surely unfair to the singers to blame them for not doing what Wagner gives them little or no opportunity to do. In another respect the performance of 'Lohengrin' compared favourably with those previously heard. It has been the custom, especially at the Italian houses, to mutilate the work in the most ruthless manner. We admit the expediency of making some "cuts" in it, but this should be done with judgment. Under Herr Richter much was restored which has usually been omitted; the magnificent opening scene of the second act—the duet between Telramund and Ortrud—one of the most dramatically conceived portions of the whole opera, was given, we believe for the first time in London, in its integrity.

Of the performance as a whole it is possible to speak in the highest terms. The first mention is due to Frau Sucher, who sang the part of Elsa. The lady, who is *prima donna* of the Hamburg opera-house, is not only an excellent singer, but an eminently sympathetic actress. No such rendering of the character has been seen till now in London, not the least meritorious feature being the entire absence of affectation or self-consciousness in the performer. Herr Winkelmann as Lohengrin was hardly less admirable. This artist, who also comes from Hamburg, has a magnificent tenor voice, a good stage presence, and great ability as an actor. The Telramund of Dr. Kraus and the Ortrud of Frau Garso-Dely can also be praised without reserve; while the parts of the King and the Herald, sung by Herren Kögel and Nöldechen, though not on the same level of excellence as those already mentioned, were satisfactory. The chorus, selected from the best German opera-houses, was really admirable, contributing not a little to the excellence of the *ensemble*; and the orchestra under Herr Richter did ample justice to the music. The *mise en scène*, though somewhat less brilliant than some that we have seen, was sufficient, and the entire performance was a most auspicious commencement of the season.

'Der Fliegende Holländer,' which was given last Saturday, afforded a further opportunity of judging of the powers of Frau Sucher, and also made the public acquainted with several other members of the company. The result

of the performance was such as fully to justify the sanguine expectations excited on the opening night. The Senta of Frau Sucher was in no respect less admirable than her Elsa. Judged simply from the point of view of vocalization, there may, perhaps, be more finished exponents of the part; but in the combination of musical and histrionic gifts, so imperatively required by the heroines of Wagner's works, it would be difficult, if not impossible, to surpass Frau Sucher. The part of the Dutchman was rendered in a most impressive manner by Herr Eugen Gura, who is well known in Germany as one of the first baritones on the operatic stage. He is the possessor of a splendid voice, and is not only a finished singer but an excellent actor. Herren Wolf, Ehrke, and Landau were thoroughly efficient as Erik, Daland, and the Steersman; and Fräulein Schefsky did full justice to the small part of Mary. The chorus was again of the highest excellence. The great merit of the whole performance consisted in its perfect evenness; there was not one badly sustained part, and the whole of the performers, including the chorus, not only sing but act well. Such renderings of Wagner's operas have not before been heard in this country.

It is rather difficult to speak in adequate terms of the performance of 'Tannhäuser' given on Tuesday evening without exposing ourselves to the suspicion of exaggeration. As a simple matter of justice we must, however, run this risk, and declare emphatically that in a tolerably wide experience of musical performances we can recall none to surpass and few to equal it. It was not so much the remarkable excellence of the chief performers, though they deserve the highest praise; it was the wonderful perfection of the *ensemble* from first to last which made Tuesday's rendering of 'Tannhäuser' a thing to be remembered by those who were fortunate enough to be present. Such chorus-singing has certainly seldom been heard in an opera before. The chorus of Pilgrims in the first act deserves especial mention. It is atrociously difficult, the more so as the voices are quite unaccompanied; but it was sung with absolute perfection as regards intonation, while the attention to light and shade would not have disgraced Mr. Henry Leslie's choir. In the great *finale* of the second act, again, it was shown that the chorus could act as well as they could sing; the gradually increasing excitement as the scene progresses, rising to a climax while Tannhäuser sings his song in praise of Venus, was one of the most realistic stage effects in our recollection. We have named the choral performances first, because such singing as this on the stage is in English experience unique; but the principal artists deserve no less praise. Frau Sucher appeared, if possible, better suited with the part of Elizabeth than with either Elsa or Senta. The part gives more scope for acting, because there is more human emotion in it; and Frau Sucher is quite as great an actress as a singer. In the whole *finale* of the second act she was unsurpassable. Herr Winkelmann's Tannhäuser was another remarkable impersonation, so uniformly good that it seems almost invidious to single out any portion for special notice; yet it would be unfair not to mention his

magnificent singing and acting in the great narrative of his pilgrimage in the third act. We feel sure that Wagner himself, fastidious as he is known to be, could have found no fault with Herr Winkelmann's performance. No less excellent was Herr Gura as Wolfram. The well-known address to the evening star was charmingly given; but the conception of the character and the delivery of the music were equally perfect throughout. Fräulein Elise Wiedermann was a far better Venus than some that have been heard, and the whole of the smaller parts were adequately sustained. The *mise en scène* was most excellent, and the enthusiastic reception of the work was more than justified by the exceptional merit of the performance.

So fine a performance, taken as a whole, of 'Fidelio' as that given at Drury Lane last Wednesday has not been seen by the present generation of Londoners. No doubt it is possible to conceive of better exponents of individual parts; some of the artists engaged are not of distinguished excellence if considered merely as vocalists; but a satisfactory rendering of such a dramatic masterpiece as Beethoven's only opera requires far more than mere vocalization. It needs not only good singers but excellent actors, and in this respect Wednesday's performance more than met all reasonable demands. Such chorus-singing has seldom been heard on the stage in this country, while the *mise en scène* and the stage business, as on the previous evening, left absolutely nothing to desire. To mention but one point—at all the previous performances of the opera which we have seen here, the chorus of prisoners looked more like an exhibition of guinea pigs for the 5th of November than like human beings. On Wednesday nothing was exaggerated; and it is no small praise to add that the chorus acted as well as they sang. Coming now to speak of the soloists, the highest praise is due to Fräulein Therese Malten, from the Dresden Opera, who made her first appearance here as Leonora. The lady has a voice of pleasing quality, of considerable power in its upper and lower notes, but apparently rather weak in the middle register. It is as an actress that we think she takes the highest rank. In the great scene in the dungeon, in the second act of the opera, Fräulein Malten was magnificent, her acting being most powerful and touching, yet free from the slightest tinge of exaggeration. The other characters are individually of so much less importance that 'Fidelio' may almost be called a one-part opera; but all the other parts were most efficiently filled, the great charm of the performance being the uniform excellence of the *ensemble*. The Florestan of Herr Wolff, the Rocco of Herr Ehrke, the Pizarro of Dr. Kraus, the Jacquin of Herr Landau, and the Marzelline of Fräulein Wiedermann were thoroughly satisfactory, though it cannot be said that all are great singers. Herr Gura showed the feeling of a true artist by undertaking the small part of the minister. Some of our "stars" would do well to copy the example set by him of subordinating the singer to the music. Beethoven's exquisite accompaniments were delightfully played by the orchestra under Herr Richter. The coming week at Drury Lane will be one

of exceptional interest. This evening (Saturday) 'Lohengrin' will be repeated, with Fräulein Malten as Elsa and Fräulein Schefsky as Ortrud; and on Tuesday next 'Die Meistersinger' is announced for the first time in London. Those who wish to hear Wagner's works rendered in a really adequate manner should avail themselves of the present opportunity, as one which may not soon recur.

In repeating Liszt's 'Divina Commedia' Symphony at his third concert last Saturday afternoon, Mr. Ganz adopted a course which must commend itself to musicians. Instrumental works of large dimensions and original, not to say extravagant, aim cannot possibly be judged fairly at one hearing; but unhappily in the present instance it cannot be said that any additional revelation of power or beauty resulted from the repetition, and, despite some clever writing and one striking episode, Liszt's 'Dante' Symphony must be termed a failure, though, of course, the thanks of the public are none the less due to Mr. Ganz for its presentation. The most interesting feature of the concert was the appearance of the Russian pianist M. Vladimir de Pachmann, who fully justified the favourable reports concerning his executive ability. In selecting Chopin's Concerto in *f* minor he formed a right judgment as to his own powers, which lie in the direction of refinement rather than robustness. His touch is exquisitely delicate and musical, and his phrasing of Chopin's most characteristic passages showed not only a perfect technique, but unusual sensibility. M. de Pachmann will be heard again with much pleasure. The pleasing voice and cultured style of Miss Carlotta Elliot were displayed to advantage in Mozart's "Zeffiretti lusinghieri"; and the programme also contained the overtures to 'Oberon' and 'Tannhäuser,' and some selections from Schubert's 'Rosamunde.' At the next concert on this day week Berlioz's 'Symphonie Fantastique' is to be performed.

The fourth Richter Concert on Monday contained no novelty, and therefore may be dealt with briefly. In commemoration of the birthday of Richard Wagner two selections from his works were included in the programme, the excessive prominence now being given to the music of this master probably alone preventing the entire concert from being dedicated to him. The excerpts given were the new Venusberg music from 'Tannhäuser' and the Siegfried Idyl. Effective as the former most certainly is with the stage accessories, it cannot be fairly judged in the concert-room, and for this reason the overture in its original form will be generally preferred as an orchestral piece. The lovely Siegfried Idyl was played to absolute perfection, and elicited prolonged applause. Mr. Oscar Beringer gave a highly artistic interpretation of Beethoven's Pianoforte Concerto in *e* flat, his clear, incisive touch and vigorous yet unaffected style being exactly suited to the work. Frau Rosa Sucher sang Franz's beautiful song 'Im Herbst' and a pretty ballad-like air, 'Liebesglück,' by Herr Joseph Sucher, with intense expression, her manner being, perhaps, a thought too dramatic for the concert-room. Beethoven's Symphony No. 4, in *e* flat, concluded an enjoyable if not very remarkable concert.

Musical Gossip.

THERE is again but little to record concerning the Royal Italian Opera. The new tenor, Signor (?) M. Lestellier, has failed to satisfy the expectations that had been formed concerning him. Like the majority of the artists who come to us from Brussels, he is afflicted with the *vibrato*, though not to an absolutely painful extent. His voice, if properly developed, might have been agreeable, but it is now too late to anticipate an improvement. Signor Lestellier may be a useful performer, but he should be informed that the wearing of moustache and whiskers in the character of Wilhelm in 'Mignon' is a glaring anachronism. The *début* of M. Massart is postponed until Tuesday next, but the production of 'Carmen' with Madame Pauline Lucca this evening will slightly relieve the dulness of the season, and the engagement of Madame Nilsson for Boito's 'Mefistofele' is an event to be noted. Nothing is as yet mentioned concerning the novelties, but with five such *prime donne* as Mesdames Patti, Albani, Sembrich, Lucca, and Nilsson the devotees of Italian opera will probably rest content.

DURING the third cycle of 'The Nibelung's Ring,' which ended on Tuesday, Herr Otto Schelper took the part of Wotan for the first time, singing the music with much expression, if with less power of voice than his predecessors, Herren Scaria and Reichmann. The performances close on Monday evening; but the public has shown such a steadily increasing interest in the work, notwithstanding all adverse influences, that it is now practically decided to repeat it next year, and also to produce 'Parsifal.' Whether the latter event will be possible, however, is a matter open to grave doubts, as we shall explain when the time arrives for describing the new work in detail.

A GREAT musical festival was held in New York between the 2nd and the 6th of the present month, under the direction of Mr. Theodore Thomas. The band and chorus numbered about 3,500. The most important works given were Bach's cantata 'Eine feste Burg,' Handel's 'Utrecht Jubilate' and 'Israel in Egypt,' and Beethoven's 'Missa Solennis.' Symphonies by Mozart, Beethoven, Schubert, and Liszt were also performed, while, in addition to numerous miscellaneous vocal numbers, a large selection from Wagner's 'Ring des Nibelungen' was produced. It is a curious fact, perhaps illustrative of popular taste in America, that the name of Mendelssohn does not once appear in any of the programmes.

DRAMA

Dramatic Gossip.

'FIRST IN THE FIELD'—a new comedy in one act, by Mr. C. M. Rae, which, after having been played in the country, has found its way to London and been given at the Globe Theatre—is a version of 'Suzanne et les Deux Vieillards' of M. Henri Meilhac. It departs further from the original than did 'Two Old Boys,' a previous adaptation of the same piece by Mr. Mortimer, played at the Court. The two elderly admirers of the modern Susannah are turned into brothers, and in place of the game at *écarté* to decide which of the two is to marry the heroine, the simpler device of drawing lots is adopted. The dialogue, which is fairly close, is happy, and the piece is a success. Miss M. Hunt as the heroine, a rôle created by Mlle. Massin, acts with intelligence. Further culture is, however, necessary to fit her for a part of this importance. Her pronunciation of certain words is defective. Mr. Kelly acts solidly and well as a general officer, and Mr. A. Wood assigns his brother and rival a broadly comic physiognomy. 'Far from the Madding Crowd,' which follows, benefits greatly by the compression that has been

practised, and constitutes a stimulating and intellectual entertainment. The termination especially is greatly improved.

A RATHER old-fashioned play in two acts, by Mr. G. C. Vernon, entitled 'Cupid in Camp,' which has been produced at the Criterion Theatre, is probably from the French. It has a whimsical and not very probable plot, its action is bustling, and its characters are such as thirty or forty years ago were accepted as belonging to comedy. Nowadays the whole has rather the air of farce. It is acted with much spirit, and in one case with a certain measure of delicacy. As a young lady compelled by the exigencies of her situation to wear a martial disguise, Miss Rose Saker counterfeits prettily masculine manners. Mr. Lytton Sothorn exhibits some genuine drollery as an officer of horse attired in the dress of a schoolgirl. The piece obtained a favourable reception. Its merits are, however, not high.

Much improvement is visible in the representation of 'London Assurance' at the Vaudeville Theatre since the piece has been included in the regular bills. Miss Ada Cavendish has grasped the character of Lady Gay Spanker and plays it in exhilarating style. Mr. Farren's Sir Harcourt is a fine piece of eccentric comedy, and Mr. Thorne's Mark Meddle has distinct merit. To the repertory of the theatre has now to be added 'Money,' which is this night revived, with Mr. Farren for the first time as Sir John Vesey, Miss Cavendish as Clara Douglas, Mrs. John Wood as Lady Franklin, and Mr. Thorne as Graves. Instead of giving every night the same entertainment, the Vaudeville management seems now disposed to set aside two nights a week for the production of special pieces. On Tuesday and Thursday 'The School for Scandal' was thus played. This innovation, or rather this return to a system once general, is much to be praised.

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Printed by E. J. FRANKS, Athenæum Press, Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANCIS, at No. 20, Wellington-street, Strand, W.C.

Agents: for SCOTLAND, Messrs. Bell & Bradburn, and Mr. John Menzies, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, May 27, 1882.